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Musical Courier

Review of the World's Music
Published since 1880

CARL PALANGI

• *Opera Forecast Issue* •

AGES LOOK DOWN

OPENING its tour of the Middle East and Europe, the New York Philharmonic Orchestra played in the Open Air Theatre in Athens at the foot of the Acropolis, on August 5, with the Parthenon floodlighted on the height.

Following visits to Baalbek and Istanbul, a stop was made at the Salzburg Festival, another in Warsaw and then came ten concerts in Moscow, where the orchestra received much acclaim, and a stay in Leningrad for 8 concerts. Mr. Bernstein conducted Stravinsky's "Sacre du Printemps," and Concerto for Piano and Wind Orchestra in both Russian cities.

The return trip included concerts in Scheveningen, Duesseldorf, Essen, Luxembourg, Paris, Basle, Munich, Belgrade, Venice, Milan, Hamburg, Berlin, Oslo, Helsinki and Abo (Finland), Stockholm, Göteborg and London, where the tour is scheduled to close in the Royal Festival Hall on October 14.

Upper photo: The New York Philharmonic Orchestra plays in the Athens Open Air Theatre. (Photo copyright by D. A. Harissiadis.)

Above Left: THOMAS SCHIPPERS, *associate conductor, acknowledges applause at his concert in Athens.*

Above Right: LEONARD BERNSTEIN *conducts the orchestra at its first Warsaw concert, August 19.*

Right: GINA BACHAUER, *Greek pianist, chats with Mr. Bernstein at the concert in Athens conducted by Schippers. (Photo by Enosis.)*

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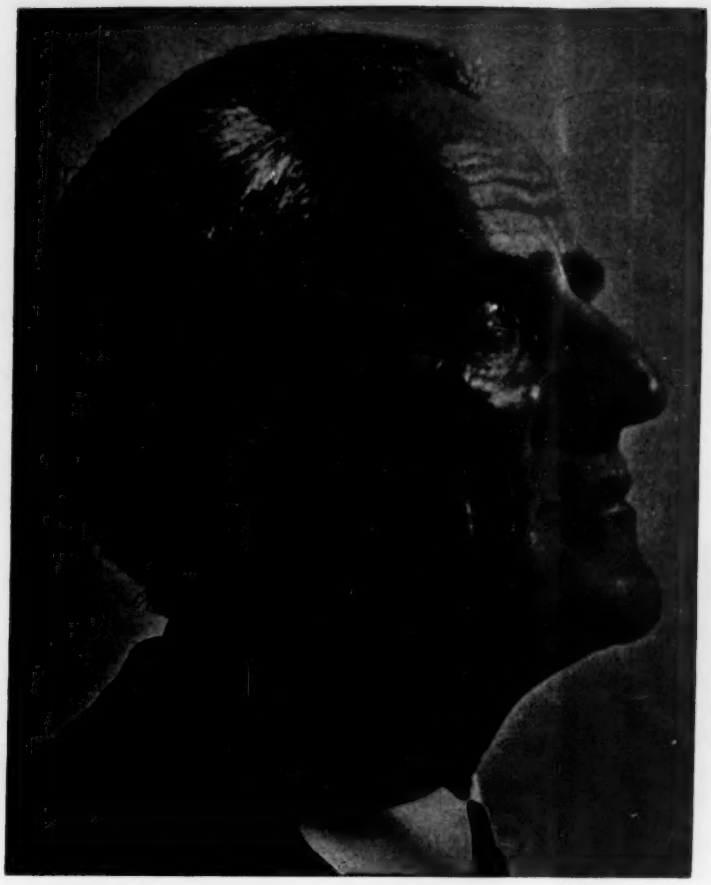
Seventy-ninth Year



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American baritone CORNELL MACNEIL; *he makes his formal debut with the Metropolitan Opera this season after a preliminary appearance last spring.*

Forecast

ON Monday evening, Oct. 26, the Metropolitan Opera will open its 75th and longest season to date with a new production of Verdi's "Il Trovatore." In the 25 weeks following there will be five more newly staged operas, as well as revivals, after absences of four seasons or more, of Massenet' "Manon," Debusy's "Pelleas et Melisande" and Wagner's "Der Fliegende Hollaender." Sixteen artists will join the roster for the first time, while three others will return after absences of one or more years.

The non-subscription opening night's "Il Trovatore" will introduce Giulietta Simionato to Metropolitan audiences as Azucena in her Opera House debut, with Antonietta Stella, Carlo Bergonzi and Leonard Warren in other leading roles. Motley has designed scenery and costumes, Fausto Cleva is the conductor, and Dr. Herbert Graf is responsible for the staging.

Mozart's "Le Nozze di Figaro" will be the second work to receive fresh treatment, Friday, Oct. 31, in the season's first week. Cyril Ritchard is the stage director, Erich Leinsdorf conducts, and Oliver Messel's settings and costumes are his first at the Metropolitan. Cesare Siepi, Lisa Della Casa, Mildred Miller sing familiar roles, while Elisabeth Soederstroem, the Swedish soprano, and Kim Borg, Finnish bass, make their American debuts on this occasion.

As the enigmatic Princess Turandot, Swedish soprano BIRGIT NILSSON *will appear with the Lyric Opera of Chicago again this season, also singing Senta and Amelia in "Masked Ball." She bows with the Metropolitan Opera as Isolde in a new production of "Tristan and Isolde" under the baton of* OTTO KLEMPERER.

Johann Strauss' "The Gypsy Baron," in an English version by Maurice Valency, will have its first performance at the Metropolitan in more than fifty years on Nov. 25. Staged by Mr. Ritchard and conducted by Mr. Leinsdorf, the operetta will have settings and costumes by Rolf Gerard. Walter Slezak, following in the footsteps of his father, the legendary tenor Leo, will have a leading singing and clowning part, and Mme. Della Casa, Laurel Hurley, Regina Resnik, Nicolai Gedda, and Walter Cassel are also mentioned for the cast.

■ Otto Klemperer will appear with the Metropolitan company for the first time as conductor of the new production of Wagner's "Tristan und Isolde" on Dec. 18. Ramon Vinay and the Swedish soprano Birgit Nilsson, who makes her New York debut on this occasion, will have the title roles, with Irene Dalis, Jerome Hines, and Mr. Cassel in other important assignments. Dr. Graf will be the stage director, and Teo Otto is a newcomer to the House as designer.

Beethoven's "Fidelio," last heard at

Armed with the lyre of antiquity's sweet singer, BLANCHE THEBOM *sang the title role in Gluck's "Orfeo ed Euridice" for the first time in her career with the San Francisco Opera.*

the Metropolitan in 1950-51, will be newly staged in January, with Karl Boehm conducting the work for the first time here, Dr. Graf as *régisseur*, and settings by Horace Armistead. Aase Nordmo Loevberg will sing the title role, with the new Canadian tenor, Jon Vickers, and Hermann Uhde among other principals.

Verdi's "Simon Boccanegra," which has not been performed at the Opera House since the 1949-50 season, will return in a new production in March, 1960. Leonard Warren will sing the title role, and the cast will further include Renata Tebaldi, Richard Tucker, and Giorgio Tozzi. Dimitri Mitropoulos will be the conductor, Margaret Webster the stage director, and Frederick Fox the designer.

Among other new singers are the American lyric-coloratura Anna Moffo; a Spanish soprano, Maria Luisa Nache; Metropolitan Opera Audition winners Teresa Stratas, Canadian soprano, and Roald Reitan, American baritone; Christa Ludwig, mezzo-soprano from the Vienna State Opera; Joan Wall, a mezzo from New Orleans, and Oscar Czerwenka, a young bass, also from the Vienna Opera. An Italian conductor, Nino Verchi, has been added to the roster. Returning are Martha Moedl, soprano; Jussi Bjoerling, tenor, and Ettore Bastianini, baritone, while the American baritone Cornell MacNeil, who made an unscheduled debut last season, will join the Metropolitan officially this year.

and March will start immediately after the completion of our third season of American works in New York.

My hope is that the tour will not only give these communities a chance to see some native opera but that, given the excitement of indigenous works, cities not possessing a company of their own will want to consider taking the important step of forming one.

Nothing would give me greater pleasure, or make me feel more keenly the success of our tour than if I were to be called on by many cities for help and guidance in the creation of new companies. This is the real measure of opera taking root in the United States and the only guarantee of its perpetuation as an art form.

■ The fall season of the New York City Opera was launched on Sept. 24, with Leopold Stokowski conducting a double bill of Carl Orff's "Carmina Burana" and Stravinaky's "Oedipus Rex," in their New York premieres in full stage productions. The Orff work has been staged by John Butler; Ruth Morley designed the costumes. The settings were created by Paul Sylbert, as well as the settings and costumes for "Oedipus Rex." The first night was a benefit performance for the Opera Production Fund. Gilbert and Sullivan's "The Mikado" is having its first performance by the company on Oct. 1, with Robert Irving conducting, staging by Dorothy Raedler, sets by Donald ald Oenslager, costumes by Patton Campbell. Mozart's "Cosi Fan Tutte" is also being added to the repertory on Oct. 8, conducted by Mr. Rudel, staged by William Ball, sets and ocstumes by Robert Fletcher. Other works for the season are: "Madama Butterfly," "Fledermaus," "Street Scene" by Kurt Weill, "La Boheme," "Carmen," "Merry Widow," "Traviata" and "Turandot." A review of the series will appear in the November issue.

canini, Bruno Walter and Max Reinhardt, and for recent La Scala premieres and the Brussels fair productions. The noted Viennese will be making an American debut on this occasion, as will Maestro Lovro von Matacic and Designer Piero Zuffi.

In addition to "Carmen" (Oct. 12, 16, 21, 24), this season's repertory consists of the following operas in the order of their productions: "La Cenerentola" starring Nicola Monti, Donald Gramm, and Fernando Corena, with Maestro Gavazzeni conducting (Oct. 14, 17, 19); "Simon Boccanegra" with Tito Gobbi, Richard Tucker, Margherita Roberti in the principal roles, and Gavazzeni conducting (Oct. 23, 26, 29); "Turandot" with Birgit Nilsson, Giuseppe di Stefano and Leontyne Price, and the conductor, Gavazzeni (Oct. 28, 30); "Jenufa" (U. S. premiere of the English version of Janacek's opera) with Gre Brouwenstijn in the title role, Silvia Fisher (both U. S. debuts) and the Chicago-born tenor Robert Charlebois, and Matacic conducting (Nov. 2, 6); "A Masked Ball" with Nilsson, Gobbi, di Stefano and Irene Kramarich and Bartoletti conducting (Nov. 4, 7); the company's first "Cosi Fan Tutte" with Elisabeth Schwarzkopf, Leopold Simoneau, Christa Ludwig, Walter Berry and Fernando Corena, and Josef Krips conducting (Nov. 9, 11, 14); "The Flying Dutchman" with Nilsson, Tomislav Neralic and the conductor Matacic (Nov. 13, 16, 21); "La Gioconda" with Eileen Farrell and Richard Tucker and conductor Bartoletti (Nov. 18, 20, 28); a revival of "Thais" with Leontyne Price, Michael Roux, Simoneau, Corena and Kramarich, Georges Pretre conducting (Nov. 23, 25, 27).

t of the 1959-60 Opera Season

NEW YORK CITY OPERA

By JULIUS RUDEL
General Director

THE 1959-60 Season looms large and important for the New York City Opera. We have just launched the Fall Season, which is as usual a season of international repertory, drawing on masterpieces of the past as well as contemporary works of unusual interest, from Mozart to Stravinsky and Orff. The past two Spring Seasons have made musical history, with the production of 18 American operas written within the last thirty years. They have revealed the existence of a potent force for the lyric theater in America; and in the Spring of 1960, the New York City Opera Company is proud of the opportunity to bring American opera to America.

In the largest tour we have ever undertaken, we will present several of the 18 works in more than 20 cities. This five-to-six-week tour in February

CHICAGO

■ Lyric Opera of Chicago's 1959 seven-week season (28 performances of 10 operas), under Carol Fox, general manager, will open on Oct. 12 with a new production of Bizet's "Carmen." Making Lyric debuts in the opera's lead roles will be Jean Madeira in the title role, with *vis-a-vis*, Giuseppe di Stefano, Dorothy Warenskjold (Micaela) and Ernest Blanc (Escamillo). The stage director of the new production will be Margherita Wallman, who was choreographer for Tos-

PHILADELPHIA

■ Thirty-four major performances of opera are scheduled here for 1959-60, ten more productions than last season. While the "Met" is cutting its local series from seven to six performances, the two major local companies are increasing theirs, and there will be more visitors.

The American Opera Society is presenting five performances under the auspices of the Philadelphia Inquirer Charities: Offenbach's "Grand Duchess of Gerolstein" and Poulenc's "La Voix Humaine" (local premiere) and "Les Mamelles de Tiresias" for the All Star Concert Series, Donizetti's "Duca d'Alba" for the Philadelphia Forum, and Berlioz's "Fall of Troy" and "Tro-

(Continued on following page)

KIM BORG, *bass,* GIULIETTA SIMIONATO, *mezzo-soprano, and* JON VICKERS, *tenor, left to right, join the Metropolitan Opera this season.*

jans at Carthage," non-subscription. The Boston Opera is to present Offenbach's "Voyage to the Moon" on the Philadelphia Forum series. Five of the Metropolitan's six new productions (all but "Fidelio") will be given here, beginning with "Trovatore" Nov. 10. Also listed are "Gypsy Baron" Dec. 1, "Pelleas and Melisande" Jan. 5 (not new), "Tristan and Isolde" Jan. 26, "Simon Boccanegra" March 8 and "Marriage of Figaro" April 5.

■ The Philadelphia Lyric Opera opened the major music season with the New York City Opera's bill of Stravinsky's "Oedipus Rex" and Orff's "Carmina Burana," Sept. 29. The same auspices will present "Fledermaus" Oct. 13; Puccini's "Turandot" Nov. 4 and the local premiere of Carlisle Floyd's "Susannah" Feb. 26, with Phyllis Curtin. "Turandot," a success last season, will be repeated with Frances Yeend, Flaviano Labo, and Elisabeth Carron as Liu. Productions by the Philadelphia Lyric itself will be: "Boheme" Nov. 20, with Miss Carron and Giuseppe di Stefano; "Butterfly" Dec. 4, with Eleanor Steber and John Alexander; "Carmen" Dec. 29, with Jean Madeira; "Tosca" Jan. 28, with Renata Tebaldi, Eugenio Fernandi and Walter Cassell; "Rigoletto" Feb. 16, with Igor Gorin, Hilde Gueden and Mr. Labo, and "Lucia di Lammermoor" March 18, with Roberta Peters. Conductors are Julius Rudel, Emerson Buckley, Anton Guadagno, Richard Karp and Carlo Moresco. The Little Lyric, daughter of the major company, will give "Traviata" April 1, with Diana Brewster. Aurelio Fabiani, president and general manager of the Lyric, says the series will be 80 per cent subscribed.

■ The Philadelphia Grand Opera's subscription series will include: "Faust" Oct. 8, with Jerome Hines, Barry Morell and Marguerite Zambrana, and with the Walpurgis Night scene; "Lucia" Oct. 29, with Leyla Gencer, Giuseppe Campora and Giuseppe Valdengo; "Traviata" Nov. 26, with Gencer and Cesare Valletti; "Suor Angelica" and "Pagliacci" Dec. 13; "Boheme" Feb. 7, with Licia Albanese and Daniele Barioni; "Lakmé" March 4, with Pierrette Alarie and Leopold Simoneau; "Carmen" March 15, with Nell Rankin, Richard Cassilly and Cesare Bardelli, and "Bartered Bride" April 3, with Rudolf Petrak and Eva Likova.

The Philadelphia Grand's non-subscription dates are: a matinee Dec. 26, "Hänsel and Gretel," with Frances Bible as Hänsel and Claramae Turner as the Witch; Puccini's "La Rondine" Feb. 22, with Albanese, Likova and Barioni, and a ballet; and a gala performance April 21. Giuseppe Bamboschek, general manager and artistic director, will conduct most of the Philadelphia Grand's operas. He had hoped to present Victor Herbert's "Madeleine" as part of the Victor Herbert centenary, but was unable to obtain the score. The Sunday evening performances (Dec. 13, Feb. 7 and April 3) are an innovation. SAMUEL L. SINGER

SAN FRANCISCO

■ Verdi's "Aida" opened the San Francisco Opera's 37th season on Sept. 11 in the War Memorial Opera House. General Director Kurt Herbert Adler assembled a cast that included Leontyne Price as Aida; Irene Dalis, Amneris; Jon Vickers in his San Francisco debut, Rhadames; Robert Weede, Amonasro; Giorgio Tozzi and Carl Palangi respectively as Ramfis and the King of Egypt; Katherine Hilgenberg and Robert Thomas as a Priestess and a Messenger. Francesco Molinari-Pradelli returned to the company after a year's absence and Dino Yannopoulos directed the performance, which marked the return of the San Francisco Ballet, under choreographer William Christensen. The chorus was under the direction of Vincenzo Giannini, a newcomer.

The company opened its home season fresh from a triumphant series of preseason appearances in Portland, Oregon. These, together with an increased Los Angeles stay in the late fall, will give the local forces their longest season—ten weeks of performances.

The regular subscription series in San Francisco will have ten operas in addition to the opening night. A Thursday evening and Saturday evening subscription series, of six performances each, as well as a special performance of "La Boheme" will also be given.

Slated as highlights are the American premiere of "Die Frau ohne Schatten," the first San Francisco Opera performance of "Orfeo and Euridice" and the ballet "Danses Concertantes," a new production of "Carmen," and revivals of "L'Amore dei Tre Re," "Die Meistersinger" and "Otello." Also to be heard are "Madama Butterfly," "Ariadne auf Naxos," "Don Giovanni," "Andrea Chenier," "Pagliacci" and "Carmina Burana."

A review of the series will appear in the November issue.

DALLAS

■ As previously reported in MUSICAL COURIER, this city is to celebrate its first Fall Festival of Music, Art and Drama from Oct. 23 through Nov. 30. In addition to many concert and art features under other auspices, the Dallas Civic Opera, under its enterprising general manager Lawrence Kelley, has planned an unusual series from Nov. 6 to 21.

Maria Callas will sing Rosina in "The Barber of Seville," her first comic role in this country, and repeat her starring performances in Cherubini's "Medea" and Donizetti's "Lucia." She will make six appearances in all. Fiorenza Cossotto is scheduled to make her American debut as Neris in "Medea."

The scenic production for "The Barber" has been designed by Bice Brighetta, and Franco Zeffirelli will return to direct this Rossini comedy. He also is staging "Lucia"; the latter production was presented at Covent Garden last spring, and is being sent here in

Singing leading roles with the New York City Opera are (l. to r.) CLARAMAE TURNER, *mezzo-soprano,* JOHN REARDON, *tenor, and* BEATRICE KREBS, *mezzo-contralto, Americans all.*

Three of the Chicago Lyric Opera's 1959 stars: left to right, Tito Gobbi (here seen as Simon Boccanegra); Jean Madeira, who sings Carmen on opening night in a new production; and Richard Tucker, to be heard as Enzo and in other roles.

an exchange arrangement by which the local "Medea" was shipped to London. Alexander Minotis, who staged "Medea" here last season and in the British capital, will also return. Nicola Rescigno is the company's artistic director and conductor.

SAN ANTONIO

■ The world premiere of an American opera, "Life at the Mission" by the late Texas composer Carl Venth is scheduled by the San Antonio Symphony, under its musical director Victor Alessandro, on Oct. 28. The production is being sponsored by the National Bank of Commerce here as independent executor of the will of Catrinka Venth, the composer's late widow. Emile Renan will stage the novelty and the singers will be drawn partly from the Metropolitan and New York City Operas.

The 16th grand opera festival of the orchestra will open on Feb. 27 with Verdi's seldom-produced "Nabucco," staged by Mr. Renan, with a cast including Giuseppe Valdengo, Eva Likova, Frances Yeend, Walter Fredericks and Yi-Kwei Sze. Peter Wolf is the scene designer. Other operas in the festival are: "Masked Ball," Feb. 27, with Leonie Rysanek, Richard Tucker, Igor Gorin, Miss Likova, Irene Kramarich and John Jenista; on Sunday afternoon, Feb. 28, "Faust" with Nicolai Gedda, Nadine Conner, Norman Treigle, Mr. Valdengo and Miss Kramarich; and on a Sunday afternoon, March 6, "Tosca" with Dorothy Kirsten, Richard Tucker, Robert Weede and Mr. Renan. Anthony Stivanello will stage the latter three operas.

HOUSTON

■ The Houston Grand Opera Association, Walter Herbert general director, opens its season Oct. 1 with a production in the round of Menotti's "The Consul" at the Playhouse Theatre, with Paul Stephenson as stage director. The other productions will be given in Houston Music Hall. These include "Die Walküre," Nov. 27 and 28, with Jerome Hines, Margaret Harshaw, Howard Vandenburg, Frances Yeend and others, and Peter Paul Fuchs as stage director (with settings by Robert Howery); this production will be repeated on Nov. 30 in Shreveport, La., under auspices of the Civic Opera Ass'n. there. "Carmen" will be sung in English on Jan. 21, 22 and 25, with a cast including Claramae Turner, Richard Cassily and Norman Treigle, and Irving Guttman as stage director. The final production will be "Fledermaus" in English on March 5 and 7, sung by Jean Fenn, Ted Scott, Thomas Hayward, Jacquelynne Moody, John Reardon and others, with Michael Pollock as production supervisor. A student matinee of this work will be given on March 4. Mr. Herbert will be the musical director for all the operas and the Houston Symphony will provide the accompaniments.

BALTIMORE

■ Three productions are being given by the Baltimore Civic Opera, of which Walter N. Ruth is managing director, Rosa Ponselle is artistic director and Mrs. Eugene Martinet director of production. "Rigoletto" will be sung on Nov. 20 and 21, "Faust" on Feb. 12 and 13, 1960, and "Tosca" on April 8 and 9.

MIAMI

■ Two works will be staged by the Opera Guild of Greater Miami, under Arturo di Filippi, artistic director and general manager. "La Gioconda" will be sung at Dade County Auditorium, Jan. 25 and 30 and at Miami Beach Auditorium, Jan. 27, by a cast including Eileen Farrell, Flaviano Labo, Frances Bible, Cesare Bardelli, Mary McMurray and Nicola Moscona. "Carmen" will be given at the former hall on Feb. 22 and 27 and the Miami Beach Auditorium on Feb. 24, with Rise Stevens, Brian Sullivan, Dorothy Warenskjold, Walter Cassel and others. Emerson Buckley is announced as conductor, and the stage directors are Désiré Defrere and Anthony Stivanello.

PITTSBURGH

■ The Pittsburgh Opera, under Richard Karp, general and musical director, opens its 1959-60 season with "Lohengrin" on Oct. 29 and 31, sung by a cast including Eleanor Steber, Margaret Harshaw, Howard Vandenburg and others, "Aida" will be performed on Nov. 25 and 28, with Mija Novich, Kurt Baum, Claramae Turner, Cesare Bardelli, Joshua Hecht and Earl Corwin. The third work to be heard is "Barber of Seville," on Jan. 21 and 23, with Roberta Peters, Frank Valentino, Frank Porretta, Lloyd Harris and others. "La Traviata" is to be heard on Feb. 18 and 20, the three chief roles sung by Hilde Gueden, John Alexander and Louis Quillico. "Carmen" will close the series on March 10 and 12, among those to appear being Jean Madeira, Richard Cassilly, Norman Treigle and Diana Brewster. The stage director for "Lohengrin," "Aida" and "The Barber will be Désiré Defrere, with Anthony Stivanello staging "Traviata" and "Carmen."

NEW ORLEANS

■ The subscription season of the New Orleans Opera House Association, with Renato Cellini as general director and conductor, includes six productions for the 1959-60 season. "Tannhäuser" will open the series on Oct. 8 and 10, with leading roles sung by Aase Nordmo Loevberg, Blanche Thebom and Howard Vandenburg. Delibes' "Lakmé" is scheduled for Oct. 22 and 24, with Graciela Rivera singing the title role, Richard Verreau, Richard Torigi and Nicola Moscona in other leading parts. On Nov. 12 and 14 "La Boheme" will be sung by a cast including Licia Albanese, Giuseppe Di Stefano, Norman Treigle and Giuseppe Valdengo. "Madame Butterfly," on March 17 and 19 will present a cast headed by Dorothy Kirsten, Rosalind Nadell, Mr. Torigi and others to be announced. Risé Stevens will sing the enchantress in "Samson et Dalila" on March 31 and April 21, with Ramon Vinay as Samson and Mr. Treigle as the High Priest.

The San Francisco Opera is presenting among its artists this fall (l. to r.) baritone Theodor Uppman, soprano Leontyne Price and bass-baritone Giorgio Tozzi.

(Continued from preceding page)

FORT WORTH

■ Three operas are on the schedule of the Fort Worth Opera Association this season, under Rudolf Kruger, musical director and general manager. Performances will be in Will Rogers Memorial Auditorium in that city. Flotow's "Martha" opens the series on Oct. 30 and 31, with a cast headed by Dorothy Warenskjold, Cecilia Ward, Frank Porretta, Norman Treigle and Charles Gonzales. "Manon" by Massenet will be sung on March 4 and 5, 1960, with Beverly Bower as Manon, John McCollum as Des Grieux, and Richard Torigi as Lescaut. "Il Trovatore" is the final work of the series, on April 20 and 22, with a cast headed by Ellen Faull as Leonora, Claramae Turner as Azucena, Charles O'Neill as Manrico, and Igor Gorin as Count di Luna. Glynn Ross will stage "Martha" and "Trovatore," and Irving Guttman "Manon." The scenery is by Peter Wolf of Dallas. Mr. Kruger will conduct all the operas, which will as usual be sung in English.

TULSA

■ The opening production of Tulsa Opera, Inc., this season will be Verdi's "Un Ballo in Maschera" on Nov. 5 and 7, with Renato Cellini as conductor and presenting Elinor Ross, Giuseppe Campora, Giuseppe Valdengo, Nell Rankin, Val Patacchi, Peggy Bonini and Edward Doe, with Anthony Stivanello as stage director. The company, of which Maud Lorton Myers is chairman of the board, will also give a free student matinee of highlights from this work for children in outlying districts of a four-state area and for the private and parochial schools of Tulsa. The spring matinee will be for children in the public schools. The spring production (to be announced later) will be presented on March 17 and 19.

■ Novelties announced by the **American Opera Society** for its Carnegie Hall series are: Oct. 20, Donizetti's "Duca d'Alba" by the cast that presented it at Spoleto Festival last summer, conducted by Thomas Schippers; Nov. 10, Offenbach's "Grande Duchesse de Gerolstein," Arnold Gamson conducting; a first American hearing of Berlioz's "Les Troyens," in two sections, Dec. 29 and Jan. 12, Sir Thomas Beecham conducting; Poulenc's monodrama "Les Voix Humaine" (American premiere) and his "Mamelles de Tiresias" on Feb. 23, conducted by George Pretre, with Denise Duval bowing in the U. S.

The **Philadelphia Orchestra** opens its New York series at Carnegie Hall on Oct. 6 with a concert hearing of Bartok's opera "Bluebeard's Castle," Eugene Ormandy conducting.

■ In addition to its other programs, the **Little Orchestra Society,** under its musical director Thomas Scherman, will give several dramatic works. In its Carnegie Hall series, Berlioz's "L'Enfance du Christ" will be repeated on Dec. 21 and Handel's "Judas Maccabeus" on Dec. 28. A novelty will be Berlioz's "Beatrice et Benedict," a comic opera based on Shakespeare's "Much Ado about Nothing" with text by the composer, to be heard on March 21 (American premiere).

In its Town Hall concerts, the orchestra will include four rare one-act operas on several programs with other works. The operas scheduled are: Haydn's "The Apothecary," Oct. 19, in a new English version by Mr. Scherman; Bizet's "Djamileh," Dec. 7; Stravinsky's animal fable "Renard"; and Rimsky-Korsakoff's "Mozart and Salieri," both on Feb. 15.

■ **The Brooklyn Opera Co., Inc.,** Guido G. Salmaggi, general director, will give its usual autumn season at the Brooklyn Academy of Music and another in the spring. The first opened on Sept. 26 with "Forza del Destino" and includes: Oct. 3, "Madama Butterfly"; Oct. 10, "Traviata"; Oct. 17, "Rigoletto"; Oct. 23, "Tosca"; Oct. 30, "Barber of Seville"; and Nov. 6, "Aida." Conductors are Carlo Moresco, Skitch Henderson, Enrico Leide, Salvatore Dell'Isola and Theodore Gariulo.

■ **The Wagner Opera Co., Inc.,** with Felix W. Salmaggi as general manager, plans coast-to-coast tours in the U. S. and Canada. The fall tour opened on Sept. 26 and extends through Nov. 28. The repertoire is: "Traviata," "Butterfly," "Barber of Seville," "Boheme" and "Rigoletto." Conductors are Theodore Gargiulo and Anton Guadagno.

■ The **Grass Roots Opera,** of Raleigh, N. C., will again tour widely this season. The company will visit New York on Oct. 9 to perform Rossini's "Cinderella" at Hunter College. In North Carolina they will give 45 performances of this work between Oct. 12 and the end of November, sponsored by schools and clubs. In January the group will tour in the same state, presenting "Carmen" and "Fledermaus."

■ **Actors' Opera,** which gave performances, at the Gate Theatre last season, will move uptown to the auditorium of the West Side YMCA. On Oct. 5, 12 and 19 the series will open with Donizetti's "Don Pasquale" in a new English version by Naomi Ornest, under the musical direction of Paul de Leeuw. Handel's "Ezio," of which the company gave a new English version last season, will be repeated on Dec. 7, 14 and 19. A new production of Weber's "Euryanthe" is scheduled for May, and there are negotiations in progress for the American premiere of an unnamed baroque work.

■ Town Hall is again offering a series of nine "Operas-in-brief," on Tuesdays at 5:30 p. m., Oct. 13 through May 10. The narration by Anthony Amato accompanies a simple staging of scenes from the following works: Oct. 13, "Forza del Destino"; Nov. 10, "Traviata"; Dec. 8, "Carmen"; Jan. 12, "Lucia"; Feb. 9, "Andrea Chenier"; Mar. 8, "Rigoletto"; Apr. 12, "Cavalleria" and "Pagliacci"; May 10, "Barber of Seville." "All about Opera," a course of study of staging, history and techniques of 13 operas, is also conducted by Mr. Amato on Tuesdays, at 5:30, Oct. 6 through Jan. 12.

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MANAGEMENT NEWS

The first visit of a Russian orchestra to this country will take place early next year when the Moscow State Symphony gives 34 concerts in a six weeks' tour of the U. S. and Canada, under the management of Hurok Attractions. Nine concerts scheduled for Carnegie Hall include six Tchaikovsky programs, Konstantin Ivanov and Kiril Kondrashin will conduct, the former making his debut in this country. Emil Gilels, pianist, will make his third visit here as soloist with the group; others to appear are Galina Vichnevskaya, soprano, Daniel Shifran, 'cellist, and Valerii Glimov, violinist, all newcomers here. The tour opens at Carnegie Hall on Jan. 3, and other cities to be visited are Brooklyn, White Plains, Newark, Philadelphia, Baltimore, Washington, New Haven, Hartford, Boston, Chicago, Milwaukee, Minneapolis, Cleveland, Detroit, Toronto and Montreal. Besides Tchaikovsky, the programs will include works by Beethoven, Mozart, Rachmaninoff, Prokofieff, Shostakovich and Babadzhanyan, a contemporary composer whose "Heroic Ballad" for piano and orchestra will be given with Gilels as soloist.

■ Stewart Gordon, American pianist, has signed a managerial contract with Cosmetto Artist Management, Inc. He studied with Olga Samaroff, Agi Jambor and Walter Gieseking.

■ Colbert - Laberge Concert Management announces that it has undertaken the North American representation of Joan Sutherland, Australian-born soprano who recently made a triumphant appearance at Covent Garden as Lucia. This summer she sang the title role in Handel's "Rodelinda" at Sadler's Wells Theatre in the London Festival and is also well known as recitalist and concert soloist.

■ Oleg Lobanov has been appointed business manager of the Columbus (Ohio) Symphony Orchestra. He succeeds Clinton E. Norton, who resigned to accept the position of manager of the San Antonio Symphony. Mr. Lobanov was formerly with Columbia Artists Management, Community Concerts Division.

LUBEN VICHEY, *president and general manager of National Artists Corporation, leaving for Paris and other European capitals to sign several important attractions and solo artists for the season* 1960-1961. *Mr. Vichey's journey, among other places, took him to Guinea in order to re-negotiate the details for another tour of Les Ballets Africains, the exciting dance group that made its first American tour last spring.*

ARTISTS HERE AND ABROAD

Pablo Casals will appear on the CBS Network in one of four television programs to be given by **Leonard Bernstein** and the New York Philharmonic Orchestra, sponsored by the Ford Motor Company this season. . . .

Beveridge Webster will repeat his series of three piano recitals in Town Hall during the coming season, on Nov. 3, Dec. 13, and Jan. 18. . . . 'Cellist **Joseph Schuster** departed in late August for a three-months' tour which includes concerts in France, Germany, England, Holland, Switzerland, Norway, Finland, Greece and Israel. His coast-to-coast tour of the United States is scheduled for the second half of the season. . . **Dame Myra Hess** began her British season on Sept. 11 with a performance of Beethoven's Piano Concerto No. 3 at a London Promenade Concert conducted by Sir Malcolm Sargent. For the fifth year the BBC-TV is featuring Dame Myra in one of a series of concerts televised throughout the British Isles playing a Mozart concerto with the BBC Symphony. She returns in January for her 29th American tour. . .

Rudolph Ganz recently returned from a five-week European vacation, of which he spent ten days in Zermatt with his son Roy and his family. This time he had to be satisfied with looking at the majestic Matterhorn, which he conquered 27 years ago. Another week was spent at the Salzburg Festival where he and his party heard "Orfeo and Eurydice," "The Silent Woman" of Strauss, the new German opera, "Julietta" by Heimo Erbse, the "Magic Flute," a thrilling performance of the drama "Jedermann" and three orchestral concerts—the conductors including: Karajan, Dorati, Bohm, Szell, Mitropoulos. A tape featuring contemporary American songs and piano pieces was made by Dr. Ganz at the Radio in Basel together with Esther La Berge. At a private musicale in Zurich the two artists presented a program of contemporary Swiss songs and piano music, which they will perform at the Phillips Gallery in Washington on Oct. 26. . . .

Lorenzo Alvary, bass of the "Met" and San Francisco Operas, married

JOAN SUTHERLAND

Hallie Carr Fox, widow of Norman Fox, industrialist, in La Porte, Ind., on Aug. 30. . . Another summer wedding was that of **Beverly Somach,** concert violinist, to S. George Silvershein, an attorney, in New York. . .

Mr. and Mrs. Leon Fleisher have welcomed a third child, Leah, into the family circle, who joins Deborah Anne and Richard Eugene. . .

Our congratulations also to **Claude Frank** and **Lilian Kallir,** pianists, who were wed May 3 in Marlboro, Vt. . . soprano **Eleanor Steber** will feature two song cycles at her Carnegie Hall recital on Oct. 9: Debussy's "Five Poems of Baudelaire" and "Seven Early Songs" of Alban Berg.

OBITUARY

■ **Bohuslav Martinu,** 68, noted composer, died in a hospital near Basle, Switzerland, on Aug. 28. Born in Policka, Bohemia, he studied composition with Suk at the Prague Conservatory and then played violin in the Czech Philharmonic for a time. From 1923 to 1940 he lived in Paris, where he enjoyed the counsel of Albert Roussel in his composition. In the latter year he came to the U. S., where some of his works had been introduced by Koussevitzky with the Boston Symphony. His String Sextet was given the Elizabeth Sprague Coolidge Award. Martinu was a prolific composer, and his scores, numbering about 100, included operas, symphonic, chamber and church music with a basic Czech national coloring and contemporary technique of scoring. New York Music Critics Award was presented to him twice, in 1950-1 for his opera "Comedy on the Bridge" and in 1955 for his "Fantaisie Symphonique." He had taught at the Berkshire Music Center, at Mannes College of Music, and as visiting professor of composition at Princeton.

On the Cover

CARL PALANGI: Bass-Baritone Turned to Opera from Boxing

Singer Is Adept In Art of Song Interpretation

VERSATILITY is not unknown in the musical profession, but seldom does a singer of opera, the concert platform and symphonic realms also boast an early career in the boxing ring. Not that Carl Palangi, the six foot-three possessor of a distinguished voice and fine musical ability, boasts any cauliflower trademarks. He must have been on the winning side, as his handsome appearance is still intact. He won quite a few bouts in the amateur boxing field a few years ago. Then the Navy stepped in and claimed him for a World War II tour of duty, and henceforth he devoted himself to music and singing.

Palangi, who has sung this season with the Cincinnati Summer Opera and the San Francisco Opera Company, was born in Cleveland. His parentage is Italian and Russian, which probably accounts for the fiery temperament he pours into such operas as "Simon Boccanegra" and "Boris Godounoff." His large, resonant tones have brought him plaudits when he appeared with major symphony orchestras, including an appearance with the New York Philharmonic Orchestra at the Lewisohn Stadium in 1958. He has also been heard on radio and television, and he has had offers from Broadway and Hollywood. His handsome figure and powerful voice attracted one bid for the films at $1,000 weekly. He preferred, however, to remain in the fields that he loves best—the opera house and concert hall.

Following the discovery of his talents while fulfilling that stint for the Navy he sang in the Great Lakes Naval Choir and as a soloist. After his return from the South Pacific, he studied voice intensively in California with the singer and mime Bartalini and augmented his musical work with a year of acting with a stock company, in which he learned the techniques of the stage. He began his professional musical career in 1953 when he sang under the baton of Arthur Fiedler during the San Francisco Symphony's "pops" series. This was followed by further study, European travel and more concert appearances.

An engagement with the San Francisco Opera followed in 1954, and Palangi has been a member of this company ever since that time. He has sung some of the most stalwart characters—and some of the most villainous ones—in the repertoire. He is a master of many languages through which he can express the thoughts of his characters. This year he was heard in the opening night's performance as the King in "Aida" in San Francisco.

■ In the art of character composition, the bass-baritone gives great care to producing a rounded impersonation. Days on the dramatic stage prepared him for projecting an intense conception of a role. Whether he sings the racking soliloquy of the haunted Tsar in "Boris Godounoff"—as he did last season in a concert presentation of scenes from the Moussorgsky music drama with the Phoenix Symphony under Lester Hodge—or portrays the curse of the Uncle-Priest on the defenseless head of Cio-Cio-San in "Madama Butterfly," Palangi's towering figure and distinction of utterance rivet every eye and ear in the house.

One of his biggest concert successes has been the aria "Ecco il Mondo" from Boito's "Mefistofele," in which the sardonic Mephistopheles in the prologue to that opera toys with the world in the guise of a crystal sphere and declaims witheringly on its follies. His voice is powerful enough to fill an auditorium without effort, and added to this endowment the bass-baritone, through painstaking study and preparation, has achieved a notable skill in tone production, in modulation and diction that might be envied by many performers.

■ Singing under the auspices of National Artists Corporation, Palangi has been heard by a number of the more exacting musical audiences, who relish lieder by Brahms and others, and rare older classics such as the aria "Dormi, amore," from the opera "La Flora" by Gagliano, a lullaby of exquisite texture.

"I believe," says Mr. Palangi, "that a singer should provide enough varied wares from his musical sample case, so that all segments of the audience will find something to delight them. After all, his business is one of communication, isn't it?"

Apparently, his theories work out in practical demonstration, for he has received many press tributes. "There is much more to his singing than richness of tone or perfect control," according to the critic of the Newport *News*, who added that "he makes of every song a little slice of life, carrying his audience with him into its special poetic climate. He is dramatic in the natural sense, projecting persuasively the mood of each song, without getting theatrical."

"Putting punch into songs isn't everything," the singer concludes, "although of course that is necessary too in many instances."

RUSSELL KERR

THE INTERNATIONAL SCENE

Salzburg's first staging of Richard Strauss' "The Silent Woman" honored the tenth anniversary of the composer's death. Seen here are HILDE GUEDEN *as Aminta, the temperamental "Silent Woman," and* HANS HOTTER *as Sir Morosus.*

SALZBURG

■ The climax of the Festival was the first Salzburg production of "The Silent Woman" by Richard Strauss, than which one could hardly imagine a better observance of the tenth anniversary of the composer's death. Karl Boehm, who conducted the world premiere 25 years ago in Dresden, was again the absolute centre of the performance. Guenther Rennert staged the work and Teo Otto's settings were atmospheric. The cast of world-famous singers could hardly be improved upon. Hilde Gueden sang and played the exacting part of Aminta with the highest artistry. Hans Hotter seemed to live the role of Sir Morosus; his vocal achievement and intelligent acting deserve high praise. The remaining roles were performed by Georgine von Milinkovic (Housekeeper), Pierette Alarie (Isotta), Hetty Pluemacher (Carlotta), Hermann Prey (Barber) Fritz Wunderlich (Henry Morosus), Josef Knapp (Morbio), Carl Doench (Vanuzzi), and Alois Pernerstorfer (Farfallo). This magnificent ensemble was assisted by the wonderful Vienna Philharmonic Orchestra and the Chorus of the Vienna State Opera.

The splendid new production of Gluck's "Orffeo ed Euridice," under Von Karajan's baton, was previously reviewed.

■ The festival began with a new production of "Magic Flute" in the Festspielhaus. Rennert gave the opera a novel touch in the staging. It was purged from the usual mixture of romanticism and mysticism and produced as a chamber opera. He freed the libretto of many a questionable element and awkwardness. Ita Maximowna designed tasteful and elegant costumes and sets with strong atmosphere. George Szell, the conductor, surprised listeners by his subtle way of realizing the score. The Vienna Philharmonic followed him with zeal and enthusiasm, except for some flaws in the overture. The chorus was not as satisfying, as it lacked the precision and fine timbre of that at Bayreuth. Walter Berry showed a flexible and flawless voice as Papageno. Lisa della Casa again proved her qualities in the acting and singing of Pamina. Erika Koeth as Queen of the Night is probably unrivalled. A good ensemble also included Graziella Sciutti (Papagena), Carl Doench (Monostatos), Leopold Simoneau (Tamino), and Kurt Boehme as Sarastro, though the latter lacked the dignity and deep bass voice for the part. Hans Hotter was the Speaker, and the Three Ladies (Sailer, Pluemacher and Wagner) as well as three of the Wienersängerknaben as three youths completed the cast.

The New York Philharmonic gave a starring performance in the Festspielhaus. The program was chosen by the festival management and included contemporary music. Only a few orchestras in the world could be compared to this one. Leonard Bernstein conducted Barber's "Second Essay for Orchestra," and his own Symphony No. 2 ("Age of Anxiety"), the piano part excellently played by Seymour Lipkin. Bernstein's inspiring way of conducting provided more pleasure than the program. In Shostakovich's Symphony No. 5 his reading roused the listeners to strong applause.

■ Much expectation had been aroused concerning the premiere of "Julietta," opera semi-seria by the German composer Heimo Erbse, now living in Salzburg, and a pupil of Blacher and von Einem, the latter a festival director. The book was written by Erbse himself and is based on Kleist's famous novello "The Marquise of O." The story in brief concerns the widow Julietta, who strangely does not remember who was the father of her expected child. Count Falkenberg, who wants to marry her, had saved her from some soldiers who sacked her father's castle, an occasion on which she had fainted. She announces that she will marry the father, whoever he may be, after refusing the Count's proposal. At the appointed hour the Count himself turns up and induces her and her relatives to accept him. The work is not modern, nor traditional either, and the effect on the audience remains ambiguous. Erbse succeeds fairly well in satirizing situations and persons, especially so far as the vocal part is concerned, but the title role and the orchestral score are rather poor. The latter is limited to providing a rhythmic pattern and a sort of small illustrative effect. The two main characters, Julietta and the Count, played by Rita Streich and Walter Berry, remain nebulous. The chorus had a difficult role, as had the other chief singers, and the ballet seemed incongruous.

The five concerts of the Orchestre National of the French Radio did not fulfill all expectations, though conducted by Manuel Rosenthal, its own leader, Joseph Keilberth and Rudolf Kempe. Highlights were the concerts by the Netherlands Chamber Choir under Felix de Noble and of the Virtuosi di Roma under Renato Fassano. The guest performances of Jerome Robbins' "Ballets: USA" also showed the 20 dancers in a brilliant exposition of his novel ideas.

GERHARD BRUNNER

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LOUIS SGARRO, *bass-baritone of the Metropolitan Opera, en route to Europe for appearances at the Music Festival in Split, Yugoslavia, in July as soloist in the Verdi "Requiem" and as Mephistopheles in Gounod's "Faust."*

FRANCE

■ The Strasbourg Festival aims for the highest quality in the works performed as well as in the orchestras and other interpreters. As usual, it opened with a concert of sacred music (Handel and Haydn) in the famous cathedral, with its wonderful stained glass windows and historic tapestries. Then we had the first French performance of one of Prokofieff's last works, the ballet "Cinderella," filled with the brilliant orchestral colors and intricate rhythms we have come to expect from this Russian master. Above all, it is danceable and gave Jean Combes opportunity to devise a precise and classic choreography with a *pas de deux* which displayed to perfection the grace, style and virtuosity of the two stars, Irene Skorik and Youly Algaroff. Fr. Adams was the excellent conductor; and the poetic and original costumes and sets were by Abd-el-Kader Farrarh.

The next day there was a concert of contemporary music, performed by the Orchestra of Radio Strasbourg under the baton of Charles Bruck. The program included Enesco's last work, "Chamber Symphony for 12 Instruments," Op. 33 (luminous and lyrical); "Five Ritual Dances" for full orchestra by André Jolivet (an incantation of magical power); and the premiere of Pierre Boulez's cantata "Le Visage Nuptial," on a poem of René Char, for soloists, chorus and orchestra. Based on the tone-row technique, the last opus is extremely refined, brutal, audacious, but coherently organized in its violence and with an undeniable lyric strength. The final work was Messiaen's "Trois Pétites Liturgies de la Présence Divine," extremely subtle in its use of modes, rhythms and exotic instrumentation. Composers and interpreters were warmly applauded, the latter including the singers Colette Herzog and M. Th. Cahn, the pianist Yvonne Loriod, and the women's chorus of the Radio Francaise.

■ At the Paris Opera it was the turn of Renata Tebaldi recently to fill the hall as Maria Meneghini Callas had done before her. In the role of Aida she conquered everyone with the beauty of her voice and her artistry. Her colleagues were the tenor Ouzounov and alto Rita Gorr, a magnificent Amneris whose triumph equaled that of the Italian diva. Unfortunately the conductor, Sebastian, unleashed his orchestral forces often to the detriment of the vocalists.

Some days later, in memory of Diaghileff, the Opéra revived Ravel's "Daphnis et Chloë" under the baton of Fourestier, with new sets and costumes by the famous painter Chagall, dazzling in color, evoking an ancient Greece, bucolic and naïve. Skibine's choreography is purely musical in its expression; its attitudes are derived from ancient bas-reliefs and were danced by Skibine himself and Claude Bessy with technical mastery and admirable emotion. This is one of the finest performances to be seen in Paris at this time, and perhaps in all of Europe.

But let us not overlook the charming "Fête Arlesienne" based on Bizet's music and choreographed by the young dancer Jacques Chazot, which displays the farandoles of Provence on the stage of the Opéra-Comique, nor the interesting performances of the Belgrade Opera in the series Théatre des Nations, which continued to attract the élite of Paris. After a "Faust" (Gounod), given a simplified and stylized production of little merit but with a superb Mephisto in the person of Cangalovitch, we admired the sparkling and original score which Janacek wrote for his "Katia Kabanova," heretofore unknown in France. The staging was clever, and the singing actors (Mmes. Bugarinovic, Heybalova, and the tenor Starc) were superb. Less well received was the opera-oratorio "La Couronne de la Montagne," based on an episode in the old struggle against the Turkish occupation (with music by Hercigonja). After the magnificent productions of the Operas of East and West Berlin we were disappointed by a lack-lustre performance of "The Flying Dutchman" given by the Frankfort Opera, in spite of the presence of Kurt Boehme as Daland, the excellent tenor Ernst Kozub, and the conducting of Georg Solti. German choruses are always wonderful, but this one was very immobile on stage.

Among other events, the Grande Saison in Paris brought us the pianists Rubinstein, Van Cliburn and Emile Gilels, the violinists Milstein and Oistrakh, all of whom triumphed before packed halls with the conductors Cluytens and Lorin Maazel.

■ The Festival at Enghien-Les-Bains, charming spa near Paris, opened with two evenings dedicated to Italian opera of the 18th century—Pergolesi and Cimarosa—performed by the Opera of Como. Then there was the traditional evening of ballets, particularly brilliant this year, thanks to the presence of Yvette Chauviré. Her partner was Gert Reinholm, star of the Berlin Opera, appearing in France for the first time. Handsome, virile, he was a sure partner for *la Chauviré* and enabled her to display her sparkling grace and splendid precision in the choreography of Gsovsky and Reinholm. Another star was Milorad Miskovitch, a superb technician of the dance.

The last and finest offering of the festival was given by artists from La Scala, singing in France for the first time: the soprano Gabriella Tucci, the tenor Flaviano Labo, and the bass Anselmo Corradini, who under the baton of Maestro Parinti gave a memorable performance of "Tosca."

■ For its tenth anniversary the Menton Festival presented a splendid program which drew large crowds from all over the Cote d'Azur. From the moment one climbs the noble stairway which leads to the site of the performances one is enchanted with the beauty of the locale. And the opening concert of I Musici de Roma brought us music perfectly suited to the atmosphere and beauties of the spot: "The Seasons" of Vivaldi, which were performed with such high spirituality and elegance that the listener forgot the hard work which is always the foundation of such a success.

Then for three days the scene belonged to Karl Muenchinger and his Chamber Orchestra of Stuttgart. Beautiful performances again, but of a very different kind. The German musicians observe the value of each note with a military precision. One can well imagine the interpretive heights reached in Bach's Brandenburg Concertos Nos. 3, 4,

Final scene from Gluck's "Orpheus" as staged at the Vancouver Festival, with HANYA HOLM *as stage director and choreographer.*

and 5, although in the last one I must say that the open air robs the harpsichord of its sonority, so that the trio with flute and violin became a duet where the cadences of the harpsichord left a regrettable void.

In a Mozart festival Muenchinger and his musicians again demonstrated their careful preparation and their setting forth of the melodic lines, particularly in the Divertimento, K.334. Unfortunately the pianist Georges Solchany played the Concerto in A, K.488, in a puerile style which fell far short of the grandeur of the work. The flute and harpsichord duo, Jean-Pierre Rampal and Robert Veyron-Lacroix, performed French works of the 18th Century (Corette, Couperin, Leclerc) with the greatest refinement and authenticity of style, as well as Poulenc's beautiful Sonata.

There is space only to mention the other splendid attractions of this festival—the Orchestre National de l'Opera de Monte-Carlo, Milstein, Samson Francois, Segovia, and the conductor Carl Schuricht were to appear also on the Parvis St. Michel.

SUZANNE DEMARQUEZ

GSTAAD, SWITZERLAND

■ The Yehudi Menuhin Festival in Gstaad, a mountain resort of spectacular beauty situated halfway between the Lake of Lucerne and the Lake of Geneva, is strikingly different from the typical European summer music event. Whereas the stress is usually on glamor and clamor, the keyword of this festival is intimacy. Although it cannot be denied that the magic name of Menuhin is an indispensable element of (and a guarantee for) its success, it has gone farther than any other festival to abolish the star system, as well as the shroud of mystery surrounding its productions and performers.

The whole concept of the Gstaad Festival is different: it is not another plane or train stop, where soloists and conductors alight just long enough to "make" a quick rehearsal and a concert. Gstaad is Menuhin's home, and one could almost think of the performances as extended house concerts. Rehearsals for chamber music programs take place at his home; orchestra rehearsals as well as the concerts themselves are held at the church in Saanen, a sister community within walking distance of Gstaad.

This 15th century church, built in the characteristic style of the Bernese mountain region, is acoustically as fine a chamber music hall as one could wish. The entire roof and the upper half of the walls are made of wood, and the resulting warmth and pliability of tone are a joy to the ear.

■ This year, the third season of the festival, five concerts were given. The opening event, presenting chamber music of Mozart, Beethoven and Brahms, as well as a Sonata for viola and piano (1955) by Jacques de Menasque, featured those performers who formed the nucleus of the festival: Yehudi Menuhin and his sister Hephzibah, the viola-piano duo Ernst and Lory Wallfisch, and the 'cellist Maurice Gendron.

The second evening presented a vocal ensemble under the direction of Nadia Boulanger, with Elizabethan, baroque and contemporary works. The third program consisted of two string octets, that of Mendelssohn and an early opus of Menuhin's teacher, Enesco. In these performances, Mssrs. Menuhin, Wallfisch and Gendron were joined by violinists Alberto Lysy, Ulrich Lehman and Curt Conzelmann, violist Robert Luethi, and 'cellist Rudolf von Tobel.

The festival was climaxed in two final concerts of the Zurich Chamber Orchestra under its regular conductor, Edmond de Stoutz, devoted to the music of Bach and Mozart respectively. In each event Menuhin played one solo concerto and one double concerto. On the Bach program he was heard in the G Minor Concerto, a recently reconstructed violin version of the Piano Concerto in F Minor, as well as in the Double Concerto, in which he was joined by Lysy. On the Mozart program he performed the A Major Concerto and, together with Ernst Wallfisch, the Sinfonia Concertante; this last work showed the great warmth of his musical personality most gratifyingly. The ensemble work between the two soloists and the orchestra was a most convincing display of superb musicianship.

Photo copyright by Thomas Cugini

YEHUDI MENUHIN *rehearses for a concert at the Gstaad Festival with the Zurich Chamber Orchestra under Edmond de Stoutz.*

The Zurich Chamber Orchestra and its conductor combine a fresh, youthful quality with a high degree of control and discipline, a rare combination indeed. Their accompaniments to the various concerti (particularly the two Mozart works) could not be improved upon, and they contributed to the enjoyment of the festival with excellent performances of Bach's Third Brandenburg Concerto and B Minor Suite (with a fine solo by flutist Andre Jaunet) as well as Mozart's "La Finta Giardiniera" Overture and A Major Symphony.

PETER JONA KORN

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Young, attractive Soprano from Czechoslovakia whose New York debut at Carnegie Hall met with huge Critical Success. Especially interesting was the inclusion of seldom heard songs and arias by Janacek

Milena
SUSTER

ENGLISH SUMMER FESTIVALS

■ The visitor from Atlanta, Ga., whom I met at the Cheltenham Festival of British Contemporary Music was understandably puzzled. She had just listened to the first performance of a thoroughly conventional Violin Concerto (Bartok-and-sugar) and wondered if this could really represent a trend in modern British music. Blushing for my compatriot composer, I had to admit that it did. But I hastened to add, only one "trend," if it could be called that. Some days later, after another premiere of a work in the most advanced style, I met the lady from Atlanta again, happier but more puzzled than ever. "Just *what* are you up to in this country?", she asked.

By way of answering that transatlantic query, I'll tell you that the majority of British composers whose works are performed are traditionalists. They are played because they *are* traditional, and because it is an easy way out for promoters who like to pay some sort of lip-service to new music. A minority among younger composers have made themselves aware of new musical techniques. They are not played, except very infrequently, because composers and orchestras as well as audiences in this country have had no chance to familiarize themselves sufficiently with an entire generation of music after Schönberg.

Nor does it help much when, as at Cheltenham, new works are cushioned in programs of familiar classics. The traditionalist is liable to be entirely overshadowed. The modernist is given scant help because his listeners are resentfully wrenched away from a comfortably accepted idiom. I do not mean to belittle the Cheltenham enterprise over 12 years. It is our only festival of its kind, a shop-window for new native music. But only this year has it begun to climb out of a rut in its choice of new works, whereby composers of the caliber of Benjamin Britten, Peter Racine Fricker and Michael Tippett no longer bothered when they became aware of the company they were expected to keep.

Of the 14 new works Cheltenham premiered this year, I doubt very much whether more than two or three will be heard again. Nor is that any great loss, for the rest barely reached or never rose above a level of conscientious craftsmanship. Most striking of the honorable exceptions was "St. Michael," a sonata for 17 wind instruments by 25-year-old Peter Maxwell Davies, which is to be given in London next season. Two wind choirs, divided after the manner of Gabrieli, build and sustain a texture of sound that is exciting of itself, even if the form of the work is by no means clear. It is, perhaps, the musical equivalent of a piece of arresting modern sculpture, imbued with a spirit of medieval beauty.

Only slightly less radical were the "Variations for Orchestra" by Anthony Milner, aged 34, who also looked back to the 15th century, in this case to find his basic theme. He subjects it to an assortment of variations, straightforward, inverted and retrograde, round fluctuating tonal centers. It produced stimulating listening and a virtuoso orchestral display. Iain Hamilton, primarily a serial composer, provided a Violin Concerto after the style of Berg. It was distinguished by thematic strength, vivid color and fervent romantic expression, but lacked sustained harmonic tension. The orchestras taking part were the London Symphony, BBC Symphony and Hallé.

■ Some further endeavor in the cause of new music was made at the Aldeburgh Festival, which gave English premieres of works by Hans Werner Henze from Germany ("Chamber Music, 1958"), Malcolm Arnold (Guitar Concerto) and Mátyás Seiber (Three Fragments from "A Portrait of the Artist as a Young Man").

Aldeburgh, which spreads itself around neighboring parish churches, is Benjamin Britten's festival, distinguished by elegance of program-planning and high standards of performance. Its major event was a new production of Britten's "The Rape of Lucretia," with an impressive operatic debut of concert contralto Norma Procter in the title part and stylish conducting by Charles Mackerras.

■ In Roman-founded, Georgian-embellished Bath, long since known as "the Salzburg of England" from the grace of its setting, the festival acquired a much-needed individuality of character this year by inviting Yehudi Menuhin to take artistic responsibility for its planning. He arranged a series of tasteful orchestral and chamber concerts (mostly classical), lured back opera (long absent from the city) and an admirably performed double-bill of Purcell's "Dido and Aeneas" and Bizet's "Doctor Miracle," played violin and viola, led a public discussion, judged a TV-sponsored talent competition for violinists, and generally shook the event out of its chronic lethargy. He plans to do the same next year, giving Bath one more chance to acquire prestige as an international festival center. It should be worth watching.

ROLF BJOERLING, *young Swedish tenor, recently appeared as guest soloist of the International Friendship Gardens Music Festival, held annually in Michigan City, Ind. Other engagements fulfilled within the past few months included the tenor lead in an Orchestra Hall performance with the Chicago Business Men's Orchestra of Smetana's "The Bartered Bride" in concept form; and a tour with the Golden Curtain Quartet, following his Carnegie Hall Auditions appearance as regional winner of the 1959 Metropolitan Auditions of the Air.*

Before packing my bags and making tracks to Edinburgh, on which I hope to comment next month, a further word from the Glyndebourne Festival clamors for a place. Late in the season the opera house there revived Rossini's enchanting "La Cenerentola," and set us agape at the new Cinderella, Teresa Berganza. She is a Spanish singer of 24, with a coloratura mezzo voice of wide range, luscious warmth and flawless brilliance of technique. Her breath control secures an amazing evenness in florid fioriture, with an agility reminiscent of the immortal Conchita Supervia, yet her verve and personality fill the bare notes with telling character. After hearing this performance (under Vittorio Gui) and an album of Rossini arias she has recently recorded, I am convinced that a major international career (after presently impending motherhood) is awaiting her.

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CASTING AND CONTESTS

Each month, under the above heading, the Musical Courier will publish news of job opportunities, contests, award and scholarship offerings. We feel that this will be of service to the Producers and Musical Directors who want to reach the fine talent available in their locality, and to the performers seeking employment possibilities, professional experience or scholarship and award opportunities to continue their studies.

There are countless groups throughout the country which produce operas and musical productions which employ new talent. This issue, being our annual Opera forecast issue seemed an appropriate one to list the following opportunities for the interested parties.

Information pertaining to the above should be submitted as far in advance of respective deadlines as possible.

OPERA PRODUCING ORGANIZATIONS

For singers with professional experience in Grand Opera, the Central City Opera House Association of Denver will hold auditions in New York City during the last week of September and the first week of October for their next season. Dr. Emerson Buckley is the Musical Director.

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Applications for auditions for the New York City Opera Company may be obtained at their New York City offices. Applicants will be notified at the time auditions are held.

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Open auditions by private arrangement are being held by the Riverside (Calif.) Opera Association. Frances B. Calkins is the president.

•

James Lucas, director of Opera '60, is planning five different productions to be presented in New York City and Brooklyn during the coming season. For auditions contact Mr. Lucas, 202 W. 107th Street, N.Y.C. 25, stating past experience. There are no fees.

•

The Wagner Opera Company, Inc. periodically holds auditions at the Brooklyn Academy of Music, in conjunction with auditions held by the Brooklyn Opera Company. Performers with a professional background can request an audition, stating experience and repertoire.

•

Singers desiring auditions for European contracts may contact Mrs. Bernardo De Muro, director, International Operatic Exchange, Carnegie Hall, 57th St. & 7th Ave., NYC. Mrs. De Muro will be in New York during October and November.

•

Auditions for singers who aspire to professional opera are to be held at the Opera Workshop of Adelphi College, Garden City, L. I., on Monday and Wednesday evenings during October, from 6 to 8 p. m. All types of voices, especially baritones, are needed. Applicants need not be students of Adelphi College.

CONTESTS

Annual auditions for Piano, Voice and Stringed Instruments with cash awards being offered by the Shreveport Symphony Society, will be held December 4th and 5th, 1959. Auditions will be held at the Centenary College Music Hall, Shreveport, La. Contact John Shenaut, Director, Box 4057, Shreveport, La.

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Music students throughout the U. S. may participate in the 1959 Scholarship Auditions to be conducted by the Los Angeles Conservatory of Music. The Auditions are held to choose musically talented students to fill one, two and four year academic Scholarships, Fellowships in the graduate school and special one year Scholarships, according to the needs of the student. Preliminary auditions will be held Nov. 2 through Nov. 6th. Applications and additional information may be obtained by writing or phoning the Dean's Office, 8901 Sunset Blvd., Los Angeles 46, Calif.

The American Academy in Rome is offering a limited number of Fellowships for $3,000.00 a year for mature students in Musical Composition. The Fellowships are opened to citizens of the United States for one year beginning Oct. 1, 1960 with a possibility of renewal. Applications and submission of work in the form prescribed must be received at the Academy's New York Office, 101 Park Avenue by December 31, 1959.

•

Citizens of the United States who have not had full opportunity to develop their talents because of arbitrary barriers, such as racial or cultural back-

(*Continued on page* 33)

NOTICE TO ARTIST MANAGERS

To continue our service in the best interests of local Community Concert Associations and concert artists alike, Community Concerts Inc. wishes to make available to all Community Associations the widest possible list of artist availabilities.

Any manager, representing a concert artist or attraction who desires to perform before Community Concert audiences and who agrees to grant to Community Concerts a margin equal to that customarily received by Community Concerts from artists with comparable fees, is invited to submit such artist's or attraction's general availability for the season 1960-1961, together with his established concert fee for Community Concert Associations. This information will then be furnished to all Community Concert Associations.

Please address statements in writing on or before November 16, 1959 to:

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REVIEW OF RECORDED MUSIC

Reviewed by Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, T. W. Thompson.

FOR ORCHESTRA

Walton: PARTITA FOR ORCHESTRA (1957): **Mahler:** SYMPHONY NO. 10, THE CLEVELAND ORCHESTRA, GEORGE SZELL, COND. Epic LC 3568. In the first recording of Mahler's Tenth in which the symphony is not coupled with Bruckner or another Mahler, we are introduced to a recent work by the contemporary English composer Walton. It is unfortunately not one of Sir William's best scores, although filled with intriguing compositional effects, and it does not seem wholly to utilize the performing scope of the Cleveland Orchestra—for whose 40th anniversary it was commissioned. In mentioning the playing ability of that ensemble, this reviewer has in mind the conductorial discipline exercised by Mr. Szell and the fine responsiveness of his musicians. This superb playing, evidenced "in person" and on a number of Epic records, is apparent throughout Mahler's work—where the mood is conveyed with keen appreciation for the difference from the composer's other, more "death-obsessed" works. The Symphony, of which Mahler lived to complete only two movements, leaves something to be desired for the listener who fancies himself a Mahler "fan." The acoustic fidelity is excellent. E. L. S.

Tchaikovsky: 1812 OVERTURE, OP. 49 CAPRICCIO ITALIEN, OP. 45; **Rimsky-Korsakoff:** RUSSIAN EASTER OVERTURE, OP. 36, CAPRICCIO ESPAGNOL, OP. 34. ORCHESTRA OF THE VIENNA STATE OPERA, MARIO ROSSI, COND. Vanguard SRV-110. The blurb informs us that this is a test record, and four such pieces as these do indeed test the reproducing ability of a set, demanding as they do a great many orchestral colorings in as many shades of dynamics, with rather a splash of clashing and ringing in the percussion section. From the standpoint of engineering, it is an outstanding record. The playing is also good, though the strings are no more unanimous, the tempos no more exciting, the concepts of the works no more comprehensive and strikingly effective, than a large number of equally good recordings. If you do not already own these works, this is a fine buy, however. J. L. B.

Gould: SUITE FROM "DECLARATION;" "JEKYLL AND HYDE" VARIATIONS NATIONAL SYMPHONY ORCHESTRA, HOWARD MITCHELL, COND. RCA-Victor LM-2264. The stars of these performances are the orchestra and conductor. Gould has turned out two scores remarkable in their aural effect but with little recommendation for musical content. In spite of some good moments, both compositions seem overwrought. The sound is remarkably good. T. T.

Dvorak: SYMPHONY NO. 5 IN E MINOR ("FROM THE NEW WORLD"). **Smetana:** "THE MOLDAU." BERLIN PHILHARMONIC ORCHESTRA, HERBERT VON KARAJAN, COND. Angel 35615. A vibrant and forceful reading of this popular Symphony. The surfeit one has felt in connection with this work is immediately dispelled by Karajan's freshness and vigor in his performance. The orchestra plays superbly, both in the Symphony and in Smetana's well-traveled "Moldau." T.T.

GUITAR AND ORCHESTRA

Rodrigo: CONCIERTO DE ARANJUEZ, RENATA TARRAGO, GUITARIST, ORQUESTA DE CONCIERTOS DE MADRID, ODON ALONSO, COND. Columbia ML 5345. In a recording with unusually well balanced sound, we are offered a fascinating work by the contemporary Spanish composer Joaquin Rodrigo. A rhythmic passage for solo guitar opens the concerto, and from this typically Spanish motif the music sweeps through a varied set of themes, often approaching the melodic opulence of turn-of-the-century romanticism. The Adagio is sumptuous in orchestration, but gives the gifted soloist ample opportunity to display her virtuosity. Closing with a light, spirited final movement, the concerto brings into play Rodrigo's intimate familiarity with guitar technique, but always maintains its overall musical framework. The flip side of the record carries an intensely devoted performance of Federico Moreno Torroba's interesting solo suite, "Guitarra Española." From every aspect, this recording is worth adding to one's collection. E. L. S.

FOR STRINGS

Mendelssohn: OCTET FOR STRINGS IN E FLAT MAJOR, OPUS 20; SINFONIA NO. 9 FOR STRING ORCHESTRA. ARTHUR WINOGRAD CONDUCTING THE ARTHUR WINOGRAD STRING ORCHESTRA. MGM E-3668. The Octet is a splendid work for a composer of any age, but from a sixteen-year-old boy it is astonishing. The performance here is a new edition for string orchestra, which fortunately does not thicken the texture of the music to a disadvantage. The composer's twelve symphonies for strings, all composed before his Symphony No. 1 are, for the most part, unavailable. The Sinfonia No. 9, accessible only for a short time, was a product of Mendelssohn's fourteenth year. It is a youthful work, but full of charm and melody and promising of the later Mendelssohn. An interesting and highly enjoyable record. T. T.

STEREO

BACH HARPSICHORD CONCERTOS

Bach: CONCERTOS FOR HARPSICHORD AND STRINGS, NOS. 1 IN D MINOR, 4 IN A MAJOR, 5 IN F MINOR. ANTON HEILLER, HARPSICHORD, VIENNA STATE OPERA ORCHESTRA, MILTIADES CARIDIS, COND. Vanguard Stereo BGS 5009. To a collection of increasing size and impressiveness in the Vanguard catalogue of fine recordings, Anton Heiller now adds three concertos, played with the same musical sensitivity that can be encountered in performances of them elsewhere with piano and orchestra, but in this case with the proper instrument and with a deeply satisfying sensitivity to baroque style. The sculptured phrases of the keyboard instrument stand out with distinctness—but not obtrusiveness—from their bowed string companions, and the engineers have caught to perfection the pulsating beauty of the performance. The D Minor, an outstanding work even in Bach's amazing output, dominates this release, occupying one full side, displaying a depth of conception and ingeniousness of development that the others (though equally impressive on their own more modest terms), do not have. The fact that Mr. Heiller and the other players devote such loving care to these less spectacular vehicles suggests that they are utterly devoted to making excellent music; thus they readily communicate their enthusiasm to their listeners. J. L. B.

PIANO AND ORCHESTRA

Rachmaninoff: CONCERTO NO. 2 IN C MINOR, OP. 18; **Balakirev:** ISLAMEY, JULIUS KATCHEN, PIANO, THE LONDON SYMPHONY ORCHESTRA, GEORG SOLTI, COND. London CS 6064 (stereo). The Rachmaninoff Second Piano Concerto—related in more ways than its Russian origin to the Tchaikovsky First Concerto—is so designed that if the score is followed, the soloist will

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usually produce a tempest of sonority and effect. In this recording, however, the mastery is only that pertaining to the pianist's playing of the notes; and the music is performed with tempi gloves that depress the flow. This placing of the brakes makes passages sound like padding and falsifies the urgency of the total first movement.

Less of this occurs in the final section. In the slow movement Katchen again is resistant to the Russian pathos and substitutes Chopinesque rubati, agogical coolness in place of a somber richness. Every soloist endeavors to perform in his own manner, but the reserve and the style budget Rachmaninoff's power unduly. On the other hand, the pianist plays the Balakirev as though he had composed it himself. A. C.

FOR ORCHESTRA

Mendelssohn: SYMPHONY NO. 4 IN A MAJOR ("ITALIAN"), OP. 90. **Schubert:** SYMPHONY NO. 5 IN Bb MAJOR. ISRAEL PHILHARMONIC ORCHESTRA, GEORG SOLTI, COND. London CS 6065 (stereo). Both of these symphonies have been the subjects for very unsound conductorial practices: namely, speed at all costs. If for naught else but knowing how to establish appropriate tempi, Solti is to be handed a laurel wreath. The Israeli gentlemen play with top-class style. Mendelssohn's "hairpin" crescendi-diminuendi (in the slow movement) are overemphasized, however. The sound is excellent. A.C.

Grieg: PEER GYNT SUITES NOS. 1 AND 2; LYRIC SUITE, OP. 54. BOSTON POPS ORCHESTRA WITH EILEEN FARRELL, SOPRANO, ARTHUR FIEDLER, COND. RCA Victor LSC 2125 (stereo). We hear certain music so much that we become immune to the pleasures it can bring. Grieg's is sincere, but it has suffered from too constant association with its sensations, and the familiarity has brought jadedness, if not contempt. Nor have the rearrangements, specialized versions and the like relieved this aural narcosis. It takes merely the honesty of precise and interested performance to restore aliveness to overplayed or overmangled music. I cannot recall a better, more sensible, more sensitive playing of these familiar Grieg pieces, with the bonus of Eileen Farrell's beautiful voice for the Solvejg section. If you want Grieg as he should be, get this recording. A. C.

TRIPLE OPERA "PACKAGE"

Three operas take their place in RCA Victor's Deluxe Package line. They are "The Barber of Seville," "The Marriage of Figaro" and "The Force of Destiny." They are cased in a clasp-locked "Opera Box," which easily opens to reveal the records and the specially-prepared librettos.

THE BARBER OF SEVILLE. Erich Leinsdorf, Cond., LM-6143, LSC-6143 (Recorded September, 1958, in Manhattan Center).

This album is an RCA Victor recording of a Metropolitan Opera production conducted by Leinsdorf, and starring Roberta Peters, Cesare Valletti, Robert Merrill, Giorgio Tozzi and Fernando Corena.

In order to preserve the high quality of sound, the stereo version of "The Barber" takes up four records. However, RCA Victor will offer the four-record stereo version to the consumer for the price of three stereo records. The monaural version is available on three LP's.

In addition to the libretto in English and Italian, the accompanying illustrated brochure contains brief biographies and pictures of the principal artists,, an essay by Francis Robinson, and a story of the opera as extracted from "The Victor Book of Operas."

Mr. Robinson, Assistant Manager of the Metropolitan Opera, writes of the new RCA Victor recording: "More of 'The Barber of Seville' is to be heard on these records than in any performance of the work for at least a century. In this album, Rossini's masterpiece is set forth virtually complete, retaining only two minor cuts of those traditionally made."

An interesting fact brought out by Mr. Leinsdorf concerns the instrumentation. "The printed and orchestra parts commonly used by opera companies are full of corruptions and perpetuate copyists' errors of well over a century. We discarded as unauthentic and superfluous the trombone and second oboe parts added in the course of time by persons unknown. We also used the two piccolos in the places prescribed by Rossini."

Miss Peters sings Rosina's florid music with assurance and refreshingly beautiful quality. Valletti brings elegant suavity to the role of Almaviva. Merrill's voice is admirably suited to the extensive range required for the role of Figaro, one of his best in his repertoire. Tozzi, as Don Basilio is in fine form. Corena as Dr. Bartolo, Margaret Roggero as Berta, Calvin Marsh as a Sergeant, and Carlo Tomanelli in a small part, all contributed vocal lustre to the performance. L. R. T.

THE FORCE OF DESTINY. Fernando Previtali, Cond., LM-6406, LSC-6406 Living Stereo, 4 records; Monoaural, 3 records.

Zinka Milanov and Leonard Warren star in a Metropolitan Opera-RCA Victor production of Verdi's opera recorded in Rome in both stereo and monaural versions. Previtali conducts the orchestra and chorus of Rome's Accademia di Santa Cecilia. Both Milanov and Warren have made their respective roles in the opera virtually their own at the Metropolitan. They had previously recorded excerpts of this opera for Victor (LM-1916) in 1955 in monaural only. Other distinguished Metropolitan artists who appear in the cast are Giuseppe Di Stefano as Don Alvaro, Rosalind Elias as Preziosilla, and Giorgio Tozzi as Father Guardiano.

In this splendid de luxe series, "The Force of Destiny" is specially-boxed with a handsome illustrated brochure containing biographies and pictures of the leading artists, comments by Vincent Sheean, a story of the opera as extracted from "The Victor Book of Operas" and the libretto in Italian and English, with a new English translation by Glen Sauls.

Milanov, as Leonora, sings impressively, her voice being reproduced in lifelike spaciousness. She is at her best in the aria "Madre Pietosa." Warren, as Don Carlo, displays his luscious baritone to advantage. Di Stefano, the Don Alvaro, sings with exuberant vitality. Miss Elias executes the florid music of Preziosilla with exceptional skill. Tozzi highlights the performance with his fine interpretation of Guardiano's role. The performance as a whole is notable, and the set is worthy of the consideration of lovers of Verdi opera. L. R. T.

THE MARRIAGE OF FIGARO. Erich Leinsdorf, cond., LM-6409, LSC-6408 (4 records).

RCA Victor recorded the Mozart opera a year ago in Vienna with an all-star cast: Roberta Peters (Susan), Lisa della Casa (The Countess), Rosalind Elias (Cherubino), George London (The Count), and Giorgio Tozzi (Figaro), Fernando Corena (Dr. Bartolo), Gabor Corelli (Don Basilio), Sandra Warfield (Marcellina), Anny Felbermeyer (Barberina) with the Vienna Philharmonic Orchestra and the Vienna State Opera Chorus conducted by Erich Leindsorf.

This new recording was made at the Sofiensaela, noted for possessing the best acoustics in Vienna. Joseph Wechsberg, in the accompanying brochure, describes how dramatic effect was achieved stereophonically in this recording: "Vienna-born Erich Leinsdorf, the conductor, insisted that the singers behave exactly as they would in an on-stage performance. A special stage was set up and marked with white lines, and the performers went through all the stage business (though they were not dressed in costume, of course). That is why this recording captures the second-act excitement of Cherubino and the Countess as the Count surprises them and calls from the outside, 'Perche chiusa?' And again, the to-do during the beautiful sextet in the third act—Mozart's favorite number in the opera—when Marcellina and Dr. Bartolo admit they are the parents of Figaro. And a lot of chasing around in the last act while the Count sings. 'Enthiam, mia bella Vennere!'"

The listener will note that the singers of the two peasant girls, Elysea Field and Appassionata Schultz, bear fictitious names—the real identities being Roberta Peters and Rosalind Elias.

The album-sized brochure accompanying this recording includes pictures and brief biographies of the leading artists, the story of the opera, and an Italian-English libretto. L. R. T.

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CONDUCTORS

Erich Leinsdorf opened this year's Festival at Perugia, Italy, conducting the Vienna Symphony, Konzerthaus Choir and soloists in Haydn's "The Creation." This followed his appearances at the Bayreuth Festival, where he took over the ailing Otto Klemperer's five performances of "Die Meistersinger" and was re-engaged next season (he also conducted the first act of this work on Eurovision). On Sept. 22 Mr. Leinsdorf, musical consultant to the Metropolitan Opera, returned to New York to begin rehearsals of the new "Gypsy Baron" production there. . . .

Enrique Jorda, music director of the San Francisco Symphony, left for Europe in early August for guest appearances with the Rome Santa Cecilia Orchestra, the Oslo Philharmonic, the Suisse-Romande in Geneva, the ensemble of Radio-Zurich, Radio Symphonique and the Conservatoire orchestras in Paris, before returning here in the latter part of November. . . The Duluth Symphony, under **Herman Herz,** on Oct. 16 dedicates its opening concert to the UN, this year celebrating its 14th anniversary. . .

Vladimir Golschmann during the summer made three flying trips to Vienna for symphonic recordings and made others with Mischa Elman as soloist; he also led the Orchestre National in Paris in a concert, besides appearing in this country at Robin Hood Dell and Ravinia. . .

Photo by Jules Schick

Seen at a recent "Rodgers and Hammerstein Night" at Robin Hood Dell, are, left to right, RICHARD RODGERS, OSCAR HAMMERSTEIN II, *and Dell President* FREDERIC R. MANN.

The Fort Lauderdale Symphony announces the appointment of **Mario di Bonaventura** as music director and conductor for the 1959-60 season. . . **Siegfried Landau,** conductor of the Brooklyn Philharmonia, was invited to lead a concert-broadcast with the Oslo Philharmonic on Sept. 6. . . **Hans Schweiger,** musical director of the Kansas City Philharmonic Orchestra, will give the American premieres of Everett Helm's Concerto for Five Solo Instruments, Percussion and String Orchestra, of Werner Egk's "Variations on a Caribbean Theme and the latter's "Ballet Suite.". . .

A record in versatility was established when **Gregory Millar,** a conductor who is also a tenor, and was to sing a solo role in Stravinsky's "Pulcinella" Suite at the Vancouver Festival on Aug. 6, substituted on the podium for Robert Craft, injured in an accident. . . **William Byrd,** conductor of the Lima Symphony in Ohio, is conducting concerts in Europe this summer with the Oslo Radio Symphony, Danish State Radio Orchestra, London Studio Players and BBC Concert Orchestra. . . The Louisville Orchestra gave three concerts for the Sheraton Hotel Corp. at French Lick, Ind., Sept. 4 to 6.

New conductor of the Handel and Haydn Society of Boston is **Edward F. Gilday,** succeeding **Thompson Stone.** **Alfredo Antonini** will conduct the CBS Concert Orchestra in a memorial program of Ernest Bloch's music over CBS on Sunday, Oct. 11, (10-10:30 a. m., EDT) in the "Lamp Unto My Feet" series. . .

The New Orleans Opera House Association has announced that **Renato Cellini,** its artistic director, has been signed by La Scala Opera in Milan, as a member of its conducting staff and will begin his duties there in June, 1960. The appointment will in no way conflict with his directorship of the New Orleans Opera, nor of the Tulsa Opera, to which post he was appointed this summer. . . **Arthur Bennett Lipkin,** conductor of the Birmingham (Ala.) Symphony, returned on Sept. 14 from a summer trip including visits to England, France, and Russia.

COMPOSERS

Alan Rawsthorne has dedicated his new Second Violin Sonata to Joseph Szigeti, who expects to perform it in the coming season. . . **Sir William Walton** has completed a Second Symphony, which will be given its American premiere by the Cleveland Orchestra under George Szell (following its world premiere at the Edinburgh Festival by the Liverpool Philharmonic under John Pritchard in 1960). . . The U. S. premiere of a new work by **Benjamin Britten,** "Nocturnes" for tenor and small orchestra, was performed by Leslie Chabay and the Aspen Festival Orchestra conducted by Izler Solomon at the Aspen Festival on July 12. The world premiere of **Milhaud's** "Tristesses" was presented with Madeleine Milhaud as assisting artist in this work for chorus and orchestra in the same series. . . **Wolfgang Fortner's** cantata "Chant de Naissance" had its premiere recently in Hamburg with Gloria Davy as the vocal soloist. . . **Roman Ryterband's** "Trois Ballades Hebraiques" was given a first hearing by the CBC in Montreal, premiered by Francois d'Albert, violinist, to whom it was dedicated and who recently recorded the work. . .

Leon Kirchner has been commissioned to write a Concerto for violin, 'cello, winds and percussion by the Chamber Music Society of Baltimore, which will sponsor its world premiere this season. **Darius Milhaud's** incidental music for Bertold Brecht's play "Mother Courage" will be heard in a production in English on Broadway this season. . . **Igor Stravinsky** will conduct four of his works in three New York concerts to be presented by Columbia Records: on Dec. 30 at Town Hall his "Epithalamium," completed this year, and "Les Noces"; at Carnegie Hall on Jan. 3 his "Sacre du Printemps"; and Town Hall on Jan. 10 the world premiere of his "Movements for Piano and Orchestra" with Margrit Weber as soloist. . .

The American premiere of **Carlisle Floyd's** Sonata for Piano will be given by Rudolf Firkunsny in his Carnegie Hall recital on Oct. 13. . .

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Left, PETER PAUL FUCHS, *conductor, and right, a scene from Hermann Reutter's "The Road to Happytown," in its American premiere at Westport.*

THE NATIONAL SCENE

WESTPORT, CONN.

■ Two short modern operas were performed at the White Barn Theatre here on July 27. Jan Meyerowitz's "The Meeting," originally the second act of his opera on Emily Dickinson, "Eastward in Eden," with libretto by Dorothy Gardner, represented the U. S. The entire work had been heard on Broadway several years ago. The premiere in this country was given of "The Road to Happytown" by Hermann Reutter, contemporary German composer, a short and pungent score with text written by the composer. The latter work treats satirically post-war German events. The music is purposely written in a rather bleak idiom and disillusioned manner.

Mr. Meyerowitz's work is romantic and creates something of atmospheric suggestion, though musically it is not completely successful. Lucille Perret as Emily and James Mulholland as the Rev. Wadsworth were effective in their roles. In "The Road to Happytown" the chief roles were portrayed by Ann Nelson as the Young Woman, Camillo Russo as her Child, Dan Leach as a Sailor, Jane Jones as the Sailor's Girl, and Glenn Dowlen as Another Sailor. All the singers are members of the Opera Theatre at the Manhattan School of Music, where the operas were repeated on July 28.

Peter Paul Fuchs, director of opera and conductor of the Symphony Orchestra at Louisiana State University, led the two works with musicianly skill with an orchestra composed of Connecticut Symphony players. He also staged the operas. L. R. T.

■ In a second program on Aug. 8, performed in this case by the After Dinner Opera Company, White Barn Theatre presented the world premiere of a one-act opera, "Faun in the Forest," by the English composer Gerald Cockshott. This engaging burlesque work tells of a medieval wife waiting the return of her knight, Sir Hugo. The appearance of a faun, who confesses he has no good fortune at chasing nymphs, leads to a switch in which he goes to live in the castle. The knight takes his place as a pursuer in bosky glades, since he is no good either at slaying dragons. The composer has written some effective airs and ensemble pieces; the whole is a thistledown conceit of definite charm. This bill was shared by another new work, "Gentleman's Island" by Gordon Snell, with a libretto by Marshall Snellgrove based on a "Bab Ballad" of Gilbert. It tells of two Englishmen on a desert island who take fearfully long to speak, since "it isn't being done" in their circle; discovery that they have a mutual friend breaks the impasse. This work is very slight indeed, but had a certain appeal as a bright introductory number. The third opera was Meyer Kupferman's "In a Garden," on a Gertrude Stein text, which has been heard frequently. The singers in the company included Jeanne Beauvais, Norman Myrvik and Francis Barnard, with Emanuel Levenson as piano accompanist. Scenery by Beth Leibowitz, with Richard Stuart Flusser directing. D. N.

CINCINNATI

Of much interest was the Summer Opera production of "Barber of Seville" on July 5, conducted by Nicola Zedda and presenting a group of young Italian artists in the leading roles. Making their American debuts were Ugo Benelli as Almaviva, Clelia Drovandi as Rosina, Ottavio Garaventa as Figaro and Ronaldo Giaotti as Basilio. These young Italian artists are part of an exchange plan in which the winners of a contest in this country appear in Italy.

The production of "La Boheme" on July 17 and 19 included in its cast some recent American winners of these contests (known as Opera Auditions, Inc.), who receive preliminary training at the College-Conservatory of Music here under Mr. Zedda before appearing abroad. Those appearing included Jean Deis as Rodolfo, Rosalia Maresca as Mimi, Marjorie Smith as Musetta, Roald Reitan (who recently won the Metropolitan Opera Auditions), as Marcello, and Gene Boucher as Colline. Mr. Zedda was again the conductor.

The other productions for the season included "Andrea Chenier" on July 4 and 8, with Mr. Moresco as conductor, and a cast headed by Giuseppe Di Stefano as Chenier and Mary Curtis-Verna as Madeleine; Carlisle Floyd's "Susannah" (July 5, 12 and 18) with Phyllis Curtin, Kaldenberg, Newman and Carl Palangi, Julius Rudel conducting; and "Manon Lescaut" (July 11 and 15) with Di Stefano, Novich, Bertolino and Palangi heading the cast, and Zedda conducting.

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ANDRÉ MARCHAL
Organist, Church of St. Eustache, Paris

. . . will be on the Northwestern University campus February 1-4, 1960, to participate in the annual Midwinter Conference on Church Music, conduct master classes in organ repertoire, and present public recitals. He will also be available for private coaching in organ.

Further information regarding the Midwinter Conference on Church Music and André Marchal's activities at Northwestern may be obtained from the Concert Manager, School of Music, Northwestern University, Evanston, Illinois

ANDRÉ CLUYTENS, *French maestro, whose concerts with the Chicago Symphony Orchestra were high occasions of the Ravinia Festival's 1959 season, is shown listening to a play-back of a complete recording of "Pelleas and Melisande" featuring Victoria de Los Angeles, which won the Grand Prix de Academie du Disque Français.*

CHICAGO

■ Preceding the third annual Pan-American Games in Chicago in late August, there were a number of musical events presented by way of a "Festival of the Americas." The most important of these were three concerts by the Chicago Symphony Orchestra, given August 19, 21, and 23 under the sponsorship of the Chicago Park District in the Bandshell in Grant Park, where the orchestra had not played since 1944. The conductor of all three concerts was Eleazar de Carvalho, and the soloists were the 'cellist Aldo Parisot and pianist Jorge Bolet.

The three programs fulfilled their intention as a "Festival of the Americas" only in part, but they attracted large crowds to concerts for which no admission was charged. The specially composed work, Alexander Tcherepnine's "Symphonic Prayer for Peace" was simple and eloquent, in keeping with its idealistic title, but hardly reflected the Pan-American theme. Composed with Tcherepnin's consummate skill and slightly acrid harmonic style, the "Prayer" was well-received as played in the first and last of the three programs.

Of the Latin-American works, the most impressive was the Violoncello Concerto of Heitor Villa-Lobos, which Parisot played on Aug. 19, the opening night. This was its first hearing in Chicago, and made its listeners wish for another hearing under more suitable acoustical conditions than the out-of-doors bandshell and a sound-system that emphasized the solo and relegated to near-inaudibility the orchestral collaboration.

■ It was good to hear Carlos Chavez's "Sinfonia India," a relatively early but fine work of the Mexican composer, who had visited Ravinia a few weeks earlier as guest conductor of the Chicago Symphony. The dazzling rhythmic variety of this Mexican score realized orchestrally in terms not too remote from Stravinsky's "Rite of Spring," was well projected by Maestro Carvalho, who seemed throughout this series to be most at home in works of complicated rhythmic design. The Brazilian conductor also included scores by Gomes, Nepumuceno, and Ginastera, none of major importance. The last-named had been better represented on other programs of the orchestra than by brief dances from an early ballet suite, "Estancia."

The U. S. representation was weak: Gershwin's Concerto and Aaron Copland's slight "Outdoor Overture," neither a representative or major composition. Nor was the work of either Carvalho or Bolet particularly idiomatic in the Gershwin. The latter fared much better in the Rachmaninoff Third Piano Concerto, where his virtuosic technique and grasp of idiom were first-rate. This concerto was no more appropriate to the "Culture of the Americas" theme than were the Tchaikovsky Fourth Symphony, the Dvorak "New World," and selections from Albeniz's "Iberia" in Arbos orchestration.

■ When the Chicago Symphony Orchestra's 69th season opens on Oct. 15, Fritz Reiner will be on the podium for his sixth season as Music Director of the Orchestra to conduct its first performance of Berlioz' dramatic symphony "Romeo and Juliet," with contralto Florence Kopleff, tenor Charles Bressler and bass Kenneth Smith as soloists. This will be the first of several special features to be presented during the season with the Chicago Symphony Orchestra Chorus, Margaret Hillis, Director, including Brahms' A German Requiem, and Stravinsky's one-act opera, Mavra, among others.

Reiner will conduct the Orchestra in 19 weeks of the 1959-60 season, and the remaining 9 weeks will present five guest conductors: Hans Rosbaud, Igor Markevitch, Sir John Barbirolli, Sir Thomas Beecham, and Walter Hendl, Associate Conductor of the Orchestra.

Soloists engaged for the season's subscription concerts are Geza Anda, Eugene Istomin, Byron Janis, Leonard Pennario, Rudolph Serkin, Rosalyn Turek, Maureen Forrester, Zino Francescatti, Sidney Harth, Johanna Martzy, Isaac Stern, Henryk Szeryng, Van Cliburn, Antonio Janigro and Frank Miller.

Deems Taylor has been named commentator for the Great Music from Chicago series of 26 consecutive weekly hour-long programs to be telecast in living color over WGN-TV Sunday evenings beginning Oct. 18 (7-8 p.m., Channel 9). The series will feature the Chicago Symphony Orchestra. Fritz Reiner will conduct the opening and final concerts, and guest conductors Sir Thomas Beecham, Sir John Barbirolli, Igor Markevitch, Hans Rosbaud, Walter Hendl, Alfred Wallenstein, Izler Solomon and Andre Kostelanetz will also appear.

■ Joseph Saunders, American 'cellist, has been engaged to play the Victor Herbert 'Cello Concerto at a Chicago Symphony Pops Concert during its 1959-60 season. Mr. Saunders, a native of New York, and now a member of the 'cello section of the Chicago Symphony, recently formed a chamber ensemble which is being booked throughout the Midwest.

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SAN FRANCISCO

■ Summer brings to the Bay Area a lighter fare for music lovers, what with Arthur Fiedler conducting members of the San Francisco Symphony Orchestra in a series of "Pops" concerts at the Civic Auditorium, and programs of light opera at the Opera House, not to mention the series of Sunday afternoon programs offering soloists, orchestral music and ballet at the beautiful grounds of the city's park at Stern Grove. This year Mr. Fiedler didn't seem to engage any soloists but pianists, except for soprano Carole Larsen who sang at the opening concert. The second program had pianist Elena Guirola Hitchcock playing Rachmaninoff's second concerto; in the third concert pianist Jo-Ann Crossman was soloist in Edward MacDowell's Second Concerto, and Alfred Kanwischer performed Beethoven's "Emperor" on the succeeding program. Kanwischer made an excellent impression in the Beethoven.

The Pro Arte String Quartet of the University of Wisconsin came to the Berkeley campus of the University of California during July, giving a series of four concerts devoted to the music of Webern, Schubert and Beethoven. Rudolf Kolisch, former leader of the renowned Kolisch Quartet, is first violinist of the Pro Arte ensemble; he and his three younger colleagues made a considerable impression in their powerful exposition of Webern's chamber music for strings, but aroused some discussion by their interpretations of Beethoven and Schubert.

■ On July 28 the second of three concerts given at the Paul Masson Vineyards in Saratoga featured the artistry of Louis and Annette Kaufman, violin and piano duo from Los Angeles, assisted by a chamber ensemble made up of musicians from the San Francisco Symphony under the direction of violist Ferenc Molnar. Messrs. Kaufman and Molnar opened the list with Mozart's duo in G. K. 423, followed by a sonata for violin and piano by the Los Angeles composer Everett Helm, performed by Mr. and Mrs. Kaufman. Then clarinettist Philip Fath, Mrs. Kaufman, and a string quartet (Kaufman, Felix Khuner, Molnar and Herman Reinberg) were heard in Prokofieff's "Overture on Hebrew Themes." The concert concluded with an exciting performance of Brahms' G major string Sextet, Detlev Olshause, viola, and Detlev Anders, cello, joining the string quartet already mentioned. The Vineyard concerts offer unusually stimulating programs of fine music played by artists of high calibre; the Paul Masson Winery deserves much credit for inaugurating such a series.

The concerts began on June 28 with a program of music by Haydn, Stravinsky, Moussorgsky and Bartok. Pianist Leo Smit was heard in Haydn's 46th sonata, in E flat, Stravinsky's "Piano-Rag-Music," and the "Pictures at an Exhibition" of Moussorgsky. After the intermission, composer-pianist Smit, now teaching at the University of Southern California, was joined by Michael Zearott at a second piano and by percussionists Peggy Cunningham and Roland Kohloff of the San Francisco Symphony Orchestra in a performance of Bela Bartok's exciting "Sonata for Two Pianos and Percussion." Mr. Smit's playing seemed to come alive much more in the polyphonic intricacies of the Bartok than in Stravinsky and Moussorgsky.

An interesting concert took place in the University of California's Hertz Hall on June 24, when 'cellist Gabor Rejto and pianist Adolph Baller, members of the Alma Trio, were heard in recital. The two sonatas for 'cello and piano of Brahms, a work for the same combination by Bach, and a sonata for 'cello solo by Halsey Stevens made up the program. Stevens' sonata, not nearly as conventional in idiom as much of his music has been, is a solid contribution to a little-explored field, and Mr. Rejto's performance was masterly.

On July 1 Adolph Baller, pianist, joined with Sanford Schonbach, viola, and Philip Fath, clarinet, to play a program of duos and trios for these instruments by W. F. Bach, Paul Hindemith, Mozart, and Ernest Bloch.

■ A program of Armenian vocal music, sacred and secular, sung by Armen Guirag, tenor of the Armenian State Opera Company, was given in the Veterans' Auditorium. Guirag has a light and flexible voice, lyric and yet capable of powerful contrasts. The sacred music we heard was beautifully sung.

In early August a recital was given by harpsichordist John Hamilton at the University of California's Hertz Hall in Berkeley. Mr. Hamilton, who teaches organ, piano and harpsichord at the University of Oregon, played Bach's "Goldberg" variations, the Allemande from the D major partita, and a Scarlatti sonata. The Challis harpsichord he used, though a large one, was not powerful enough to fill even this small hall (it seats 750), but those within hearing range found Mr. Hamilton's playing highly musical and imaginative.

JOSEPH BISKIND

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CHAUTAUQUA, N. Y.

■ The 86th season at Chautauqua presented its usual variety of music, with opera prominent. Julius Rudel, in his second season as head of the Chautauqua Opera Association, presented several novelties. Following the local premiere of Vittorio Giannini's "The Taming of the Shrew" on July 17, "Madame Butterfly" was sung. Then on July 31 and Aug. 3, the Chautauqua premiere was given of "Wuthering Heights" by Carlisle Floyd, with a cast headed by Phyllis Curtin (Cathie), Patricia Neway (Nelly) David Atkinson (title role), William Nahr (Edgar), Marjorie Gordon (Isabella) and John Druary (Hindley Earnshaw). The work was conducted by Mr. Rudel, and staged by John Daggett Howell.

"The Bartered Bride" was given on Aug. 14 and 17, conducted by James Sample, musical director of the Erie Philharmonic, and staged by Carlton Gauld. The cast was headed by Lee Venora as Marie, John Alexander as Hans, Marjorie Gordon as Ludmilla,

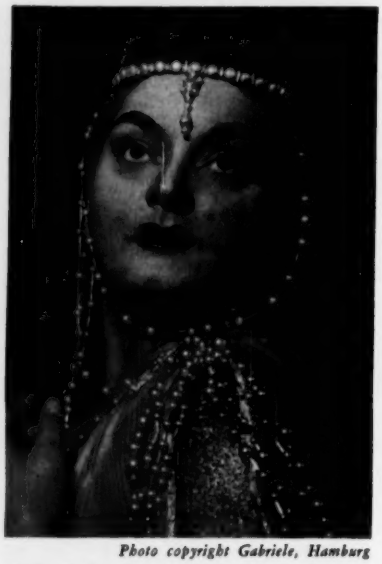

Photo copyright Gabriele, Hamburg

EDITH LANG, *as the Kaiserin, in Richard Strauss' "Die Frau ohne Schatten," in which the Chicago soprano made her American operatic debut with the San Francisco Opera Company, on Sept. 18, with other performances Oct. 15 and Nov. 9. Miss Lang, who left her native Chicago in 1955 for European study on a Fulbright Scholarship, is on leave from the Hamburg Opera where she is the leading soprano. Between performances she will fly back to fulfill engagements in Berlin, Vienna, Covent Garden and Frankfort.*

Joseph Posner as Kruschina, Val Patacchi as Kezal and Grant Williams as Wenzel. A feature was the choreography by Robert Joffrey, executed by members of the Robert Joffrey Theatre Ballet. Mr. Joffrey also directed the dances for the production of "Brigadoon" on Aug. 21, 22 and 24. On Aug. 25 the Joffrey Theatre Ballet gave its second program of dances for the summer, presenting the world premiere of "Yesterday's Papers," danced to Bartok's Sonata for Two Pianos and Percussion, with choreography by Dirk Sanders. Mr. Joffrey's ballet "Pas de Déesses," with music by John Field, was a feature of the same program.

The Chautauqua Symphony, conducted by Walter Hendl, provided an interesting series of concerts. Outstanding was a hearing of Brahms' "Requiem," given with the newly formed Chautauqua Art Choir, trained by Paul J. Christiansen. A series of four Beethoven concerts included Sidney Harth as soloist in the Violin Concerto and Ozan Marsh, pianist, in the "Emperor" Concerto. Lilian Kallir scored in two appearances, playing Mozart's Piano Concerto in C major, No. 21, and the Schumann Concerto. Willard Straight was soloist in his own interesting Piano Concerto.

BREVARD, N. C.

■ The Brevard Music Festival, with James Christian Pfohl as director, offered its usual interesting summer events between Aug. 9 and 30. Dr. Pfohl conducted a wide variety of concerts as well as performances by the Grass Roots Opera in "Don Pasquale" and "Die Fledermaus." The Brevard Festival Orchestra provided the backbone of the performances, except for several interesting chamber music programs, with works by Arriago, Persichetti and others. Robert Hause was associate conductor. In a performance of "Pinafore," Clem Boatright was the conductor and director.

Among soloists with the orchestra were Beverly Wolff, contralto, and Walter Carringer, heard in Mahler's "Lied von der Erde"; Beverly Bower, soprano, in arias from "Tosca," "Traviata" and "Abduction from the Seraglio"; Lorne Munroe, 'cellist, in concerti by Haydn and Kabalevsky; Ruth Slenczynska, pianist, in Liszt's "Totentanz" and Saint-Saens' G minor Concerto; Grant Johannesen, pianist, in Beethoven's Fourth Concerto, Bach's Concerto No. 5, and the Schubert-Liszt "Wanderer" Fantasy; Victor Stern, violist, in a Theme and Variations by Alan Schulman; Norman Farraw, bass, in arias by Bach, songs by several American composers, and Giannini's "Canticle of Christmas" with the Festival Chorus.

A first performance was given to Russell Smith's "Can-Can and Waltz." Mr. Hause conducted Stravinsky's "Story of a Soldier" and Chavez's "Toccata for Percussion Instruments." Jane Rolandi Coker, soprano, was soloist in William Hoskins' "Israfel" with the chorus. Of interest also was her singing of the soprano part with accompaniment of eight 'cellos in Villa-Lobos' "Bachianas Brasileiras" No. 5. Music by Benjamin Dunford, Merrill Lewis, Charles Vardell, and Lamar Stringfield was given in a concert in memory of the last-named composer, who died this year.

DENVER

■ The Red Rocks Music Festival this year had more varied fare than ever. It opened with two performances of Puccini's opera "The Girl of the Golden West," with a cast headed by Eleanor Steber, Brian Sullivan and William Chapman. The work was given in an English translation, and the accompaniment was played by the Denver Symphony under Saul Caston. The outdoor theater staging was directed by Herbert Graf and Richard Rychtarik. The Cen-

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tennial Male Chorus of 40 had been trained by George Lynn.

Contrasting was the gay presentation of the musical "Guys and Dolls," by the University of Colorado forces, accompanied by the Denver Symphony conducted by Warner Imig, dean of the University college of music.

A two-piano program by Jose and Amparo Iturbi with the Symphony under Mr. Caston was another interesting event. The San Francisco Ballet was seen in an attractive dance program. The climax of the series came with two dramatic performances of Haydn's "The Creation" in which solo roles were assigned to Mack Harrell and Adele Addison, with the University of Colorado Summer Choir of 100, a pantomime chorus of 150, a ballet contingent, and the Denver Symphony. This work was repeated from last season by general request. R. M.

Philharmonic Has Special Series This Season

The 1959-1960 season of the New York Philharmonic, beginning Oct. 15 and continuing through May 15, 1960, has been planned as a succession of festivals and special musical occasions. Among these will be a Mahler Festival marking the 100th anniversary of the birth of that composer, who was the Philharmonic's conductor from 1909 to 1911. Bruno Walter will conduct "Das Lied von der Erde," with Maureen Forrester and Richard Lewis as soloists. Dimitri Mitropoulos will lead Symphonies Nos. 1, 5, 9, 10 and the Nocturne from No. 7; Leonard Bernstein will conduct Symphonies No. 2 and 4, the "Kindertotenlieder" (with Gerard Souzay) and songs with orchestra (with Jennie Tourel).

Each of Mr. Bernstein's periods of conducting will be built about a theme. A series devoted to The Concerto, with a wide variety of solo, double, triple, and orchestral concerti, will include the six Brandenburg Concerti by Bach. A Spring Festival of Theatre Music will bring works for the ballet, drama and opera, performances of the complete "A Midsummer Night's Dream" of Mendelssohn, with a cast to be announced, and the late Kurt Weill's opera "Mahagonny." A Pergolesi Festival, celebrating the 250th anniversary of the composer's birth, will include such works as the "Stabat Mater," and be given concurrently with a series called "Twentieth Century Problems in Music." A Young Pianists' Series is also scheduled during the Mahler Festival.

Works for three religious holidays will be conducted by Mr. Bernstein. An all-Bach Christmas program to include the "Magnificat"; Bloch's "Sacred Service," with Robert Merrill as soloist at Passover; and at Easter, the Verdi "Requiem," with Eileen Farrell among the soloists.

Instrumental soloists to be heard with the orchestra include: pianists Gina Bachauer, David Bar-Illan, Leonard Bernstein, John Browning, Robert Casadesus, Philippe Entremont, Claude Frank, Gold and Fizdale, Mieczyslaw Horszowski, Byron Janis, Jacques Klein, Rudolf Serkin, Leonard Shure, Sylvia Zaremba; violinists John Corigliano, Zino Francescatti, Tossy Spivakovsky, Isaac Stern; violist William Lincer; 'cellists Aldo Parisot, Leonard Rose and Laszlo Varga.

Photo by Berko, Aspen, Colo.

Soloists in Bach's G major Concerto for Three Claviers at the Aspen Festival recently were (left to right), VITYA VRONSKY, VICTOR BABIN *and* ROSINA LHEVINNE.

UNESCO Plans Exchange Of Works in 16 Countries

A plan to exchange new orchestral and choral works of at least 16 nations has resulted from discussions held during a meeting in May at UNESCO headquarters in Paris. The International Music Council, founded by UNESCO in 1948, aims at international cooperation in the spread and understanding of contemporary music of the various members. It is planned to use "live" and taped broadcasts of modern works, which will present representative scores by composers of the various countries, under the supervision of the musical directors of radio stations in other nations. The lands represented at the meeting include Austria, Belgium, Britain, Canada, Denmark, France, Hungary, Israel, Italy, Japan, the Netherlands, Poland, Sweden, Switzerland, the United States, and Yugoslavia.

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CLEVELAND

■ The Cleveland Orchestra Summer Pop Concerts have attracted large audiences to air-cooled Public Auditorium, where cool drinks are served to the devotees of the lighter muse comfortably seated at tables on the main floor, while the balcony is also crowded with a large contingent. Under the baton of Louis Lane, assistant conductor of the Cleveland Orcestra, sixteen programs of widely diversified character were presented. Opening the series was a Tchaikovsky-Rachmaninoff bill with two popular soloists sharing the limelight: Eunice Podis displayed her skill in the Rachmaninoff Second Concerto and Ernest Kardos, concertmaster, played several rarely heard Tchaikovsky works. The Orchestra Chorus also contributed more Russian songs.

There were programs devoted to Cole Porter, Jerome Kern, Gershwin, Rodgers and Hammerstein, greatly relished by the followers of this music. Guest conductor Gustav Hænschen, on Herb Shriner Night; the Dave Brubeck Quartet in a jazz session, and a Broadway night including Menotti's "The Telephone" served many different tastes.

A complete concert performance with some stage action of "Fledermaus" was thoroughly delightful. The special type art of Eartha Kitt delighted her many followers. A ballet night with André Eglevsky's Ballet group and a Spanish Dance Festival by the Ballet Espagnol company of 14 were colorful and exciting . Arthur Fiedler conducted a varied program presenting the charming Cleveland pianist Dorothy Humel in a brilliant performance of the Liszt "Hungarian Fantasy." At the closing concert the Albeneri Trio (Benar Heifetz, cello, and the two Cleveland artists, Giorgio Giompi, violin, and Ward Davenny, piano) performed the Beethoven C major Triple Concerto, the rest of the program being devoted to Mozart, Brahms and Hugo Wolf.

■ Walter Blodgett, curator of Musical Arts at the Cleveland Museum of Art, inaugurated the first Festival of Contemporary Music to run concurrently with the May Show at the Museum. There were seven programs within two weeks, all but the first in the newly decorated Auditorium of the Museum. Opening the series was a concert by the Cleveland Orchestra, with George Szell conducting William Walton's "Partita," which had been commissioned by the orchestra and performed several times previously with marked success. Of special interest was the Concerto for Violin and Orchestra by local critic and composer Herbert Elwell, who originally composed this fascinating opus for Sidney Harth, concertmaster of the Louisville Symphony, and who played it successfully last winter. Since Mr. Harth was unable to appear, an "S O S" brought Dr. Jerome Gross, surgeon and excellent violinist, who gave a brilliant performance of the intricate score.

The 42nd season of the Cleveland Orchestra will open Oct. 8; of the 24 pairs of concerts George Szell, in his fourteenth season as musical director and conductor, will preside over 16 pairs with Associate Conductor Robert Shaw and Louis Lane directing the remainder, except for one pair which will present André Cluytens as guest. A brilliant array of soloists will include: Artur Rubinstein, Rudolf Serkin, the Casadesus team, Glenn Gould, Gina Bachauer, Leon Fleisher, Jacob Lateiner, Eunice Podis and Theodore Lettvin, pianists; Erica Morini, Francescatti, Isaac Stern, Josef Gingold and Arnold Steinnhardt, violinists. Vocal soloists for Berlioz's "L'Enfance du Christ" will be Jennie Tourel, Leopold Simoneau, Martial Singher and Donald Gramm.

The Bernardi management has announced 21 major concert events for the season, including the Vienna Philharmonic with Herbert von Karajan and the Lamoureux Orchestra with Igor Markevitch at the helm. Ballet will be represented by the Warsaw Ballet, the Ballet Russe de Monte Carlo, Jose Greco, the Canadian Ballet and the Iglesias Ballets Espagnol; and opera by the Boston Opera Co. in "Voyage to the Moon" and the New York City Opera Co. in "The Ballad of Baby Doe" and "Susannah." Solo artists will include Lorin Hollander, piano; Izaak Pearlman, and Henryk Szeryng, violinists; Marian Anderson, and Roger Williams in popular music at the piano. Other attractions of a special character are: the Kabuki Revue from Japan; Fred Waring, Andres Segovia and Carlos Montoya, guitarists; "Vienna on Parade," Jaroff's Don Cossacks, a "Gay 90's Night"—in all, a list that should serve many tastes.

Inaugurating the official music season, the Cafarelli Opera Company is celebrating its 25th anniversary with the opera that ushered in its quarter-century of devotion to the operatic art. Puccini's "Madam Butterfly" was the first choice 25 years ago. Vanna Doglio is assuming the role of Butterfly this season. In the past Carmela Cafarelli has successfully staged "Boheme," "Traviata," "Faust," "Magic Flute," "Mignon," "Pagliacci," "Rigoletto," "Tales of Hoffmann," "La Sonnambula" and many other works here.

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Milly Suster, soprano, and **Imre Vasady,** baritone, May 10, 5:30. This joint recital was given by two greatly gifted fugitives from Iron Curtain countries—Milly Suster, Czech soprano, and Imre Vasady, Hungarian baritone. Their programs included German and English art songs, selections from the light opera and folk repertories of their countries, and the duet, "La ci darem la mano" from Mozart's Don Giovanni." Miss Suster must be ranked as a finished artist in every sense; her grasp of the musical shape is sure and instinctive, her vocal control is exceptional, and the dramatic heart of each work was made apparent. Mr. Vasady revealed a big, rich voice, under sure control—making the dual recital a complete success. R. H.

Julio Braga, pianist, July 19, A—The Brazilian pianist labored under a disadvantage largely of his own making. The two longest works on the program were tedious and, as the performer did little to make them sound less so, the better aspects of his keyboard technique were obscured. The first was Stradal's transcription for piano of W. F. Bach's transcription for organ of Vivaldi's Concerto Grosso, Op. 3. No. 11—a stylistic stew best left on the shelf, in this opinion. The other was a Sonata, Op. 35, by Emil Sjögren, that included a great deal of sequential backing and filling on thematic material of very little originality. In Mozart's Rondo in D and Chopin's Scherzo in B flat minor he revealed an ability to shape individual phrases pleasantly, but failed to convey much awareness of the larger aspects of either work. Debussy's "Reflections in the Water" was done with a good feeling for color and was perhaps the most successful work on the program, with Villa-Lobos' "Choro No. 5" and Mr. Braga's own "Allegro Appassionato"—a varied, bright, and impressionistic piece —running a close second. S.F.

CENTRAL PARK MALL

Naumburg Symphony Orchestra, William Haaker, conductor, **Allison Fennell,** baritone, soloist, Sept. 7, E—The closing concert in the Naumburg Memorial series of four programs introduced to New York William Haacker, who conducts the Virginia Symphony. A list of shorter works offered a sampling of his abilities in several fields. Beginning with Weber's overture to "Der Freischütz," he revealed a broad and resourceful command of tempi and dynamics, and endowed the work with feeling and expression. The first movement of Brahms' Third Symphony was also marked by a pleasing tonal quality. The Dance of the Comedians from Smetana's "Bartered Bride" and the Hungarian March from Berlioz's "Damnation of Faust" were also given. John Powell's appealing folk piece "Natchez on the Hill" held its own well with more recent works in this genre. Johann Strauss' "Vienna Life" concluded the evening.

Allison Fennell's singing of the aria "Hear Me, Ye Winds and Waves" from Handel's "Julius Caesar, "Vision Fugitive" from Massenet's "Hérodiade" and Victor Herbert's "Thine Alone," revealed a substantial basso-cantante voice which he uses with dignity and general impressiveness. The large audience was enthusiastic. R. K.

TV AND RADIO NOTES

On Oct. 9, the Bell Telephone Hour will give the first of twelve music "specials' 'over NBC-TV. Eleven of these hour-long colorcasts will be presented within the framework of NBC's Friday night series of specials from 8:30 to 9:30 p.m., and the twelfth will be on Easter Sunday. Zino Francescatti will make his TV debut on the Oct. 9 program.

Peter Herman Adler, music and artistic director of the NBC Opera Company, participated in the UNESCO Congress for Opera and Ballet in TV in Salzburg, Aug. 23-30.

Oliver Daniel, Director of Contemporary Music Projects for Broadcast Music, Inc. (BMI), was guest speaker at the season's opening luncheon on Sept. 22 of the Women's Committee of the Buffalo Philharmonic Orchestra Society, discussing "The Care and Feeding of Music."

■ **Community Opera, Inc.,** of New York is planning an active season, presenting young artists in performances and broadcasts. Operas will be given each month at the West Side YMCA; there will be several opera concerts, musicales and receptions. Operas listed for production are "Fledermaus," "Madame Butterfly," "Trovatore," "Martha," "Romeo and Juliet," "William Tell," "Haensel and Gretel," "Amahl" by Menotti, a Pergolesi work in U. S. premiere (250th anniversary of the composer) and a new American opera, both as yet unannounced. Conductors are Alberto Bimboni, Donald Comrie, Robert Lansing and Charles Affrunti. Officers include: Gladys Mathew, president; Mateel Rich, executive vice president; Floyd Worthington, music vice president, Gunda Mordan, production vice president, and others.

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THE DANCE

Japanese Invasion

Japan has sent two strongly contrasted dance groups to the United States this year. The Takarazuka Dance Theatre opened a season at the Metropolitan Opera House in September. Its programs are given by an all-girl ensemble, a richly garbed and rather light and "internationalized" series of solo and group numbers.

The other Japanese visiting group presented a more historic and venerable aspect of Japanese culture, when the Gagaku, or Imperial Household Dancers and Musicians, gave a series of programs nightly (preceding other offerings of the New York City Ballet) at the New York City Center in the spring.

The Gagaku is a group practising an ancient art, said to stretch back for some nine centuries, and in a musicological sense it is of great interest. Until recently, it was reserved for the Imperial Household and the chief Shinto shrines. The dignified group of male dancers brought with it sumptuous costumes and art objects used in these dances, which belong to the Imperial Household. Four programs of short works have been given one preceding each of the ballet evenings. The fourth one, which was seen by this reviewer, was said to be one of the most striking. It included two group numbers, each performed by four of the men, "Soriko," a dance "praying for good wine" done in ceremonial robes and masks; and "Komoboko," Dance of the Korean Boatmen, in which long black and white striped poles were wielded in a formal pattern by four performers imitating their skill at the nautical art. Perhaps most exquisite was "Sonoloma," an invocational solo dance performed by Masataro Togi, in a white robe, and bearing a branch of the Sakaki tree. This dance, one of slow turning and swaying movements, is part of a Shinto ceremony lasting all night and known as "Gagura," performed in a secret shrine in the palace.

The dances are performed on a platform with red and black railings, reproduced from one in the Imperial palace. The musicians at times sit on one side of the stage, richly robed, and in one number, "Rinko-Kodatsi," styled "Orchestral Barge Music," they take their place alone on the platform. The instruments used were the sho, hichiniki, fue, so, biwa, kakko, taiko and shoko. The last-named work, according to program notes, was originally played as an accompaniment to the ancient Japanese juggling and acrobatic performance known as "Sangaku," and it is described as "melodically of very strong character, set to a rhythm of six beats divided 12 1234."

All the music moves with ceremonial slowness, and rhythm-motifs are repeated throughout with various colorings by the instruments, which include primitive winds, some of which have pitches of uncertain quality and resemble a whistle; others are examples of drums of various sorts, cymbals, rattles, percussion, bells and gongs, used subtly and with great precision in various repetitions of the basic beat system typical of each piece. The effect is at times almost hypnotic, and it forms a suitable counterpart for the dances, which consist of slow, stately movements, in which all the dancers perform the same pattern at one time. In the "Sonokowa" two solo voices and a small male chorus are used with the ensemble in a chant of suggestive and atmospheric sort.

R. K.

In American bow of Japan's Takarazuka Dance Theatre at the Metropolitan, AYAKO NATSU *is seen as the girl of the vision in Act II, Scene I.*

Opera Premiere Given In Buenos Aires

For the first time in South America Stravinsky's opera "The Rake's Progress" was offered to the public. Tenor Marcos Cubas, in the leading part, made a most effective Rake, Soprano Maria Altamura, with an exquisite voice, sang the delicate role of Anne with great sensitivity. Bass Victor de Narké endowed his short role with all his knowledge and authority, and baritone Angel Matiello put to intelligent use his noble register of voice. In this version, Renato Kuferlé's Italian text was used. The *régie* was very much in character, as was the lighting by Tito Capobianco. Conductor Juan E. Martini emerged with ease from his task. The audience, not too large, received this debut with great cordiality.

■ The National Symphony Orchestra of Washington, conducted by Howard Mitchell, gave two concerts most eagerly awaited by our music-lovers. The houses were crowded, and were authoritatively conducted, and performed by a first-class ensemble. The first program opened with Berlioz's "Roman Carnival" Overture, and offered Copland's "Appalachian Spring," a magnificent reading of Richard Strauss' "Salome's Dance" and an outstanding version of Sibelius' First Symphony. The second program opened with the orchestra standing to play the American and Argentine Anthems, as it was our national Flag Day. The program listed Mozart's Symphony No. 35, Creston's Symphony No. 2, and Brahms' First. As an encore the March from "Damnation of Faust" was added.

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At the 1959 Summer Harp Colony of America, Camden, Me., which this year marked its 29th season, CARLOS SALZEDO, *its founder-director (in dark coat), is seen with his class.*

International Music Conference Planned For New York

A first International Music Conference will be held at the Biltmore Hotel in New York on Oct. 6 by the President's Music Committee of the People-to-People Program. Mrs. Jouett Shouse of Washington, D. C., is chairman of this committee. The conference will discuss the place of music in world affairs, at a morning and an afternoon session and a luncheon meeting. Among the speakers announced are Robert H. Thayer, Assistant to the Secretary of State for Coordination of International Education and Cultural Relations; George V. Allen, director of the U. S. Information Agency; Senator Thomas J. Dodd of Connecticut; Charles G. Provance, director of Amerika Haus in Bonn; and a number of musical and other notables.

Heifetz Named Regents' Professor At UCLA

Jascha Heifetz was recently appointed Regents' Professor of Music and Artist in Residence at the University of California in Los Angeles. He had previously held a master class at that institution. The plan of the noted violinist's classes is to have both active performers and auditors in attendance. A number of works in the repertoire are analyzed and commented upon by Mr. Heifetz in the course of his series, and the performing members' playing receives his comments and suggestions.

Baldwin-Wallace Concerts

■ Cecil W. Munk, director of **Baldwin-Wallace Conservatory of Music,** Berea, Ohio, has announced a series of concerts and recitals to be given during the fall term. Walter Rosenmueller, pianist, appears in the first event on Oct. 4 at 4 p. m. Elizabeth Van Horne, organist, will be heard on Oct. 19 at 8 p. m. The Baldwin-Wallace Symphony, under George Poinar, conductor, appears on the afternoon of Nov. 8, and will also join with the Baldwin-Wallace College Choir, under John Robinson, in a Christmas concert. Other events are: a recital by Evelyn Gott, pianist, Nov. 15; a Contemporary Symposium with music by faculty ensembles, Nov. 22, both in the afternoon; a program by the Baldwin-Wallace Brass Choir, Dec. 4, evening; and a recital by Ethel Pierce, 'cellist, afternoon, Dec. 6.

New Opera Workshop

■ The production of opera and training in opera techniques will be offered for the first time this fall on a regular, full-scale basis by the **University of California's** department of music at Berkeley with the establishment of an opera workship under the direction of Jan Popper, director of a similar workshop on the University's Los Angeles campus. Three chamber operas—Cimarosa's "The Secret Marriage," Benjamin Britten's "The Turn of the Screw" and William Schuman's "The Mighty Casey"—are scheduled for the coming year, to be presented in cooperation with the dramatic art department. George Marchi, lecturer in that department and director of numerous Bay Area productions, will serve as stage director.

Rorem at Buffalo U.

Ned Rorem, composer, has been appointed Slee Professor at the University of Buffalo for the 1959-60 season. Other composers who have held this post are Aaron Copland, Carlos Chavez and Leon Kirchner. A commission recently given to Mr. Rorem was to compose the incidental music for "A Loss of Roses," new play by William Inge, which is to be produced this season on Broadway.

Washington University Plans New Music Library

■ A new unit is being added to the department of music at Washington University in St. Louis. The $250,000 Gaylord Music Library will be part of a music campus which has developed in line with a plan of constructing smaller units for separate functions. The campus now consists of an administration building and a classroom building-rehearsal studio, all connected by covered passageways, and arranged to form an open-air concert area at the center.

Established in 1945, the department now has a faculty of 20 members and offers specialization in musicology and history of music, composition, theory and music for the public school. Chairman of the department is Dr. Leigh Gerdine, who has headed it since 1950.

Autori for New School Orchestra

■ Franco Autori, associate conductor of the New York Philharmonic Orchestra for the past decade, has been appointed conductor of the Professional Training Orchestra at the **New School of Music,** Philadelphia. Auditions for members of the orchestra were held at the school in September.

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SCHOOL NEWS

■ The **New York College of Music** began its 82nd season Sept. 21, with courses in the Bachelor of Music degree program, and general curriculum of day and evening schedules in all branches of music. Special departments, such as the opera workshop, under Siegfried Landau, musical director, and Albert Felmar, stage director; the orchestras, choruses, chamber music ensembles, and performance classes in instrumental and vocal divisions, will shortly begin preparation for various public programs.

Robert Starer, composer, has been added to the faculty to teach composition.

■ The Opera Workshop of the **Boston Conservatory of Music** will offer, as its first production of the season, on Dec. 10-15, a double bill including Menotti's "The Old Maid and the Thief" and the American premiere of Galuppi's "Il Filosofo di Campagna," in a stylized stage setting with dances. The artistic director is Hamilton Benz, of the New Orleans and New York City Opera Companies. He will be assisted by Rouben Greorian, conductor, and Harlan Grant, chairman of the Conservatory's Drama Department.

■ The fall semester at the **Music and Arts Institute** of San Francisco, which opened on Sept. 14, marks the beginning of the 26th year since the college was founded in 1934. The professional degree program, introduced in 1949, includes individual instruction in voice or an instrument, with elementary and advanced classes in theory, composition, conducting, teaching methods, and groups for performing musicians. A children's class, with drill in music fundamentals, is offered as a background for private lessons in piano and all other instruments.

■ The percussion ensemble presented by Fred Noak, first timpanist with the Metropolitan Opera, at the **College-Conservatory of Music in Cincinnati,** was attended by composers, teachers in elementary and high schools, orchestra and band leaders this summer. The ground covered ranged from fundamentals of the snare drum and artistic use of the triangle to a study of music available for percussion ensembles. Many of the numbers were played by the group, analyzed and criticized.

■ Seattle's Cornish School of Allied Arts brought from Paris for the second summer the well-known concert artist and vocal coach, Pierre Bernac. M. Bernac conducted two series of master classes in June and July. The school, owned and operated by the Music and Art Foundation of Seattle, has a new director as of last Feb. 1. He is Frederick J. Patterson, a former Cornish student and a radio executive prior to assuming the school post.

■ The **Cornell College Conservatory of Music** at Mt. Vernon, Iowa, has announced the recent appointment of Mrs. Vasile Manzos Venettozzi as Associate Professor of Voice.

■ **Chicago Conservatory** has appointed George J. Buelow to its faculty. He will be in charge of classes in the history and theory of music for the evening session and will give private piano lessons. Mr. Buelow was educated in Chicago, receiving bachelor's and master's degrees from the Chicago Musical College. In 1954 he was awarded a Fulbright Scholarship and studied musicology at Hamburg University.

■ A production of "Aida" was given by the **Los Angeles Conservatory of Music** in the Redlands Bowl as the closing event of the 26th season Aug. 28. The Triumph Scene included 179 persons and used the large stage, side lawn and porticos. Glynn Ross staged and produced the work. Curtis Stearns conducted a cast including Jane McGowan, Aida; Chris Lacona, Radames; Patti Winston, Amneris; Roderick Risto, Ramfis; Dennis Love, Amonasro; Jack Vanderlean, the King; Violet Mahou, the Priestess; and John Hudnall, the Messenger.

■ The second annual series of Wednesday chamber music concerts sponsored by **Chicago Musical College of Roosevelt University** opens Oct. 21 with a program of works by Loeillet, Berkeley and Fauré. Succeeding concerts will be given on Nov. 18, Dec. 16, Feb. 17, March 16 and April 27, free to the public, in Rudolph Ganz Recital Hall, at 12:45 p.m. Performers are members of the faculty, including Carol Baum, harp; Karl Fruh, 'cello; Morris Gomberg and Raymond Niwa, violin; Ralph Johnson, flute; Marion Hall and Robert McDowell, piano; Harold Kupper, viola, and Walter Wollwage, clarinet.

■ The 1959-60 series of Sunday evening faculty recitals at the **Long Island Institute of Music,** Dr. Edward B. Hornowski, director, opened at the Institute's Recital Hall in Flushing, N. Y., on the evening of Sept. 27 with a sonata recital by Mishel Piastro, violinist, and Leopold Mittman, pianist. Other events will present Zaven Khatchadourian, pianist, Nov. 29; Augustin Duques, Harry Moskovitz, Edward Mirr, Victor Carapetyan and others in a joint program, Jan. 31; a piano recital by Mr. Mittman, Mar. 27; Elizabeth Oldenburg and Bernard Kirshbaum, duo-pianists, May 29; and another sonata recital by Messrs. Piastro and Mittman, June 19.

■ Solon Alberti has returned to New York from his 13th summer teaching session in Salt Lake City, where he is director of the Teachers' Vocal Workshop and does two weeks private teaching. Mr. Alberti spent two weeks in Denver as well, working with former young artist-pupils of his and two of the prominent voice teachers of that City.

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■ Ralph Thomas, Hollywood voice teacher, begins his monthly Showcase Recitals on Monday evening, Oct. 12, in his studios. Invitations have been extended to concert managers, directors from film studios and the public to attend these events. Mr. Thomas will present, among others, Cory Devlin, Algerian tenor; Rose Marie Cardinale; John Chanting, from the London light opera stage; Lynn Read; Pierce Keogh, bass-baritone from Dublin; Phyllis Salzman, Reverly Simmons, Lynn Russell, Richard Powers, Walter Wahl, Beatrice Taylor, David Felton and the Frichtl Family. Mr. Thomas serves as master of ceremonies.

■ Among pupils of Cecile de Horvath of Chicago heard recently, Ida Krehm's solo appearances with European orchestras during the 1959-60 season include those with the Suisse-Romande Orchestra (Zurich) with which she played the Surinach concerto, and the Munich, Hamburg, and Concertgebouw Orchestras. Ann Sellemi played a recital at the University of Mexico recently and won the $250 Theodore Presser award, George and Sandra Sanders won cash awards from the University of Illinois. Other active pupils of Miss de Horvath are Carol Nott and Evelyn Teander, presented in recitals at Oberlin College and Drake University, respectively, and Mrs. Delmar Kroehler, Mrs. Walden Cummins, Angela Bell, Frances Kennedy, and Barbara and Jean Campbell, heard in guest appearances with various musical organizations.

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CONTESTS

(Continued from page 17)

ground or region of residence, may enter the competition for Opportunity Fellowships ranging from $1,000 to $3,000, being offered by the John Hay Whitney Foundation. Negroes, Spanish-Chinese-Japanese-Americans, American Indians, residents of Guam, Puerto Rico, Samoa, the Virgin Islands, the Appalachian and Ozark Mountain areas, and the Trust Territories, are eligible. The fellowships are open for academic study (graduate) and other types of training and experience in music and musical composition . Awards are made on the basis of formal written applications by the candidates on forms provided by the John Hay Whitney Foundation, 630 Fifth Avenue, New York 20.

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October 15 is the final date for receipt of completed applications for the annual Blanche Thebom Scholarship Award. The Award, a $1,000 grant for study, is open to all aspiring singers between the ages of 25 and 30. Information may be obtained by writing the Foundation, Suite 701, 730 Fifth Avenue, New York 19.

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LADO, INC., announces its second annual composition competition offering a cash prize of $500 for a song cycle with accompaniment of chamber music ensemble. Composers must also supply a piano arrangement. Closing date: Feb. 29, 1960. Write to: LADO, Inc., c/o National Association for American Composers and Conductors (in cooperation with which the contest is being conducted), 15 West 67th St., New York 23, N. Y.

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A contest for an organ composition will be held under auspices of the American Guild of Organists by the H. W. Gray Co., which has offered a prize of $200 and will publish the winning work. Scores in larger forms, such as sonatas, suites, etc., will not be considered. Deadline: Feb. 1, 1960. Address: American Guild of Organists, 630 Fifth Ave., N. Y. 20.

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The Pilgrim Fellowship Choir of the Congregational Church, Manhasset, N.Y., announces a competition open to all American composers for a choral work suitable for young voices (15 to 20 years old), in form of a cycle, groups of motets, or a short cantata with organ or piano accompaniment. The winning work will receive an award of $500 and publication by the firm of Lawson-Gould. Deadline is Dec. 14, 1959. For details write: Miss Judith Blaich, Congregational Church, Northern Blvd. and Copley Rd., Manhasset, N. Y.

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A very short time remains for young American singers, musicians, and students of voice, instrumental music, composition and musicology to apply for scholarships being offered under the International Educational Exchange Program of the Dept. of State. General eligibility requirements are: U. S. citizenship, a Bachelor's degree or the equivalent, and language facility. Apply to Institute of International Education at the regional office nearest you, 1 E. 67th Street, New York 21, N .Y.; 116 S. Michigan Avenue, Chicago 3, Ill.; 1605 Penna St., Denver, Colo.; 401 Milam Bldg., Houston 2, Texas; 150 P St. N.W., Washington 25, D. C.; 291 Geary St., San Francisco 2, Calif.

■ The first Mu Phi Epsilon Scholarship at the Aspen Music Festival was awarded to Maribel Meisel of the American Conservatory of Music of Chicago, for study at the Aspen Opera Workshop. Mu Phi Epsilon awarded four scholarships of $200 each this summer for students at the National Music Camp at Interlochem, Mich., to: Mary Jane Lang, clarinetist; Margaret Shultz, 'cellist; Edwina Rosser, violist, and Barbara Chassons, violinist.

Romeo Cascarino has won the $1000 Edward B. Benjamin commission to write a piece of "tranquil music." His work will be premiered 1959-60 by the New Orleans Philharmonic Symphony, Alexander Hilsberg directing. Mr. Cascarino is head of the composition department of Combs College of Music, Philadelphia.

■ George Buckbee, of Ashtabula, Ohio, has won the Sibelius Scholarship awarded by the National Finlandia Foundation. He will study in Finland with Mme. Yrö Kilpinen.

Mu Phi Epsilon Benefit

The first Town Hall concert ever sponsored by Mu Phi Epsilon will be given on Nov. 22 at 5:30 p.m. It will feature Doriot Anthony, first flutist of the Boston Symphony, and Jesus Maria Sanroma, pianist. Miss Anthony is a member of the organization and the program will be given as a benefit for the Mu Phi Epsilon Scholarship Fund.

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UP AND DOWN THE GUILD KEYBOARD

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By GRACE WHITE

OLEGNA FUSCHI, *winner of a big Artist Prize in the National Guild this year, is in Europe on a grant; she holds the Josef Lhevinne Memorial Scholarship, and when she returns will continue her study with Mme. Lhevinne. While on the West Coast she studied with Lillian Steuber of U. S. C., and won the "Young Artist of the Year" award (Thorne Hall Series). In the summer of* 1957 *she was presented in concerts in Brazil on the recommendation of Guiomar Novaes. During the past year she was soloist with Juilliard Orchestra, Grant Park Symphony and Boston "Pops," played a Town Hall recital as the winner of the "Concert Artists Guild," and toured the U. S.*

Maryland Convention, Nov. 1 and 2

Maryland State Music Teachers Association is growing up. The third annual convention will be held in Baltimore with Peabody Conservatory of Music extending the hospitality of its building as the meeting place. President **Elizabeth R. Davis** has brought the new organization into full being through her perceptivity, diplomacy and stamina. **Estelle H. Brenner** was prevailed upon to shoulder the task of convention chairman. Professional musicians from the whole Eastern Seaboard region will be welcome. On the programs are Peter Mennin, Katharine Hansel, Raymond Montoni, Emerson Myers, Bryce Jordan, Gerald Cole, Elliott Galkin, Allen Garrett, Estelle H. Brenner, Roger P. Phelps, Alma McClanahan, and others to be added. The nearby District of Columbia, the Baltimore-Annapolis region, the picturesque "Eastern Shore" (where the convention was held last year), the hundreds of schools of this area, all combine to make this convention site suitable for a real exchange of ideas.

American Girl Gets Attention At Russian Exhibition

Sheila Minzer, the talented pupil of **Hedy Spielter,** tried a piano at the Russian Exhibition. Immediately crowds gathered around her. Forthwith she was engaged to play two hours a day for the thirteen remaining days of the show. Every so often she had to be stopped, in order that the management could thin out the crowds and comply with the fire laws.

Sheila, who plays all the 48 Bach Preludes and Fugues, and many romantic sonatas and concertos, was recently given two pages and a big picture in "The American Girl," the official magazine of the Girl Scouts.

MARY P. COSTA, *of Westchester, N. Y., Chapter of the Guild, returned this spring from many unusual musical experiences in Spain, Yugoslavia, France, Italy, and Mallorca in time to enter her own pupils in the late spring auditions. She even managed to give a few days of judging in nearby States, then vacationed with her family in their cabin cruiser on Long Island Sound.*

DR. STEVEN BARWICK

Steven Barwick Tells How S.I.U. Creates Audiences

Steven Barwick stopped for a few days in New York between his strenuous summer teaching at Interlochen, Mich., and his return to Southern Illinois University, where he is soon to play the Rachmaninoff Second Concerto with the orchestra in the Shryock Auditorium. Dr. Barwick was asked whether the University had many visiting artists.

"Yes, indeed," he said, "and we have many programs given by our own faculty."

"Do students in general attend concerts, or just the music students?"

"We have a college credit arrangement at Southern Illinois especially for freshmen whereby they may substitute attendance at evening concerts, for morning convocations, if they wish. We feel this encourages the habit of concert-going. As a result students find that they really enjoy concerts and the audiences are by no means made up of freshmen exclusively; the entire student body and townspeople get the concert habit and fill the halls."

"Did you enjoy your judging for the Guild this year?"

"I only wish I could do more of it, but concertizing and teaching do not leave enough time. The Guild is certainly doing a fine thing for piano students."

Anniversary Waltz

The Detroit *Times* devotes three columns to **Dr. and Mrs. Carl Beutel,** Detroit chairmen for the downtown chapter of the Guild. They celebrated their twenty-fifth wedding anniversary, as well as that of the starting of their own school of music. On Sept. 13 over 100 well-wishers gave them a party. Mrs. Beutel originated the 200-piano Michigan Music Festival.

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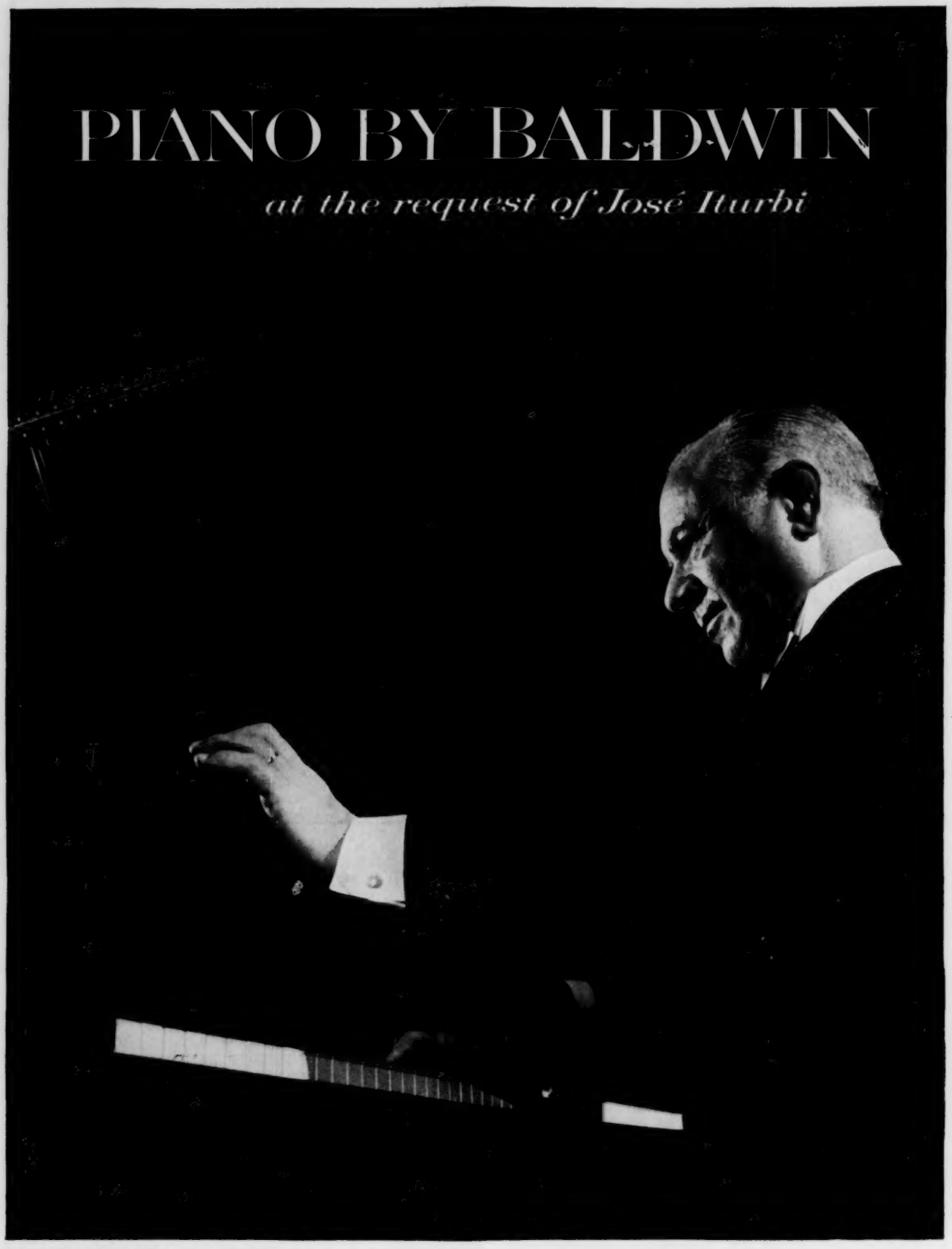

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